MUSIC & DRAM
193.05 v.12 Nov.1938-Oct 1939

NOVEMBER
1938

VOL. XII — No. 1

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On the Cover—
ALICIA MARKOVA *and* SERGE LIFAR *in the second act of "Giselle."*

THE AMERICAN DANCER is the official publication of
THE DANCING MASTERS OF AMERICA, INC.
and its 23 Affiliated Clubs.

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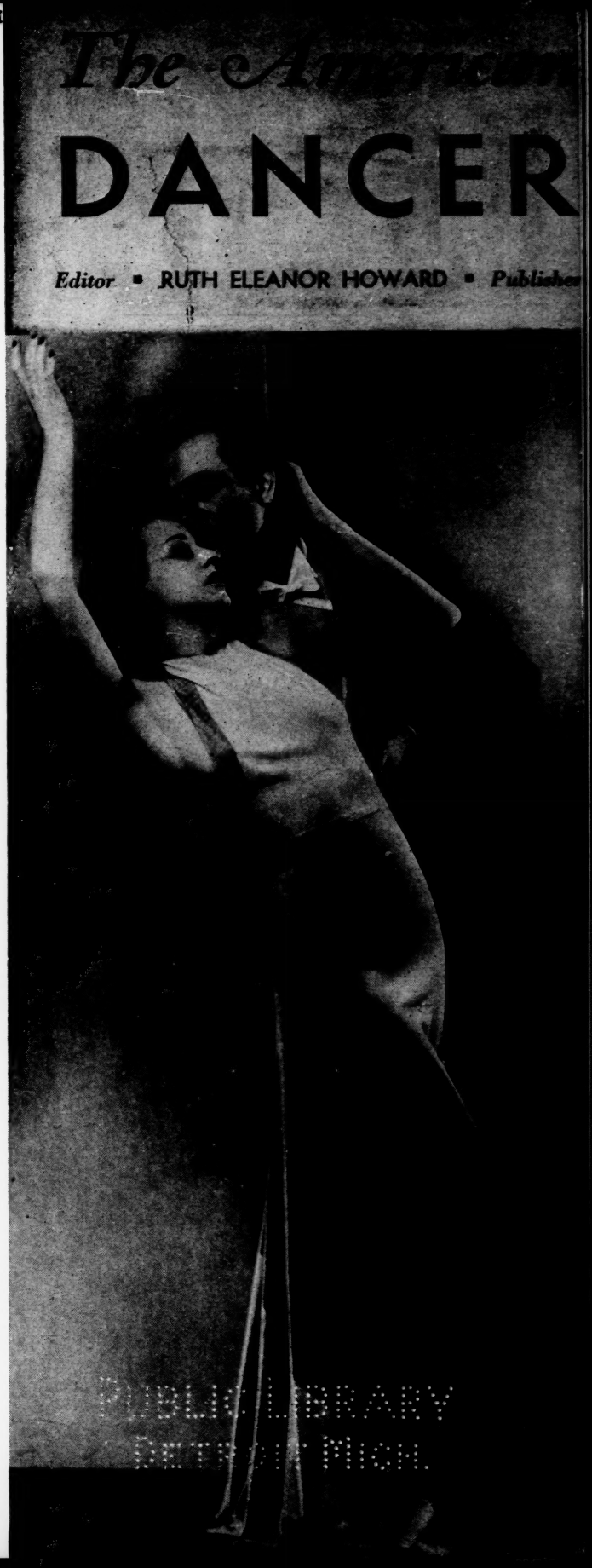
250 West 57th Street, New York, N. Y.



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Summing Up

by
RUTH ELEANOR HOWARD

As the time draws near for Boris Romanoff, new ballet master for the Opera Company, to arrive from Europe rumors are circulating that he is also bringing over some dancers for the company.

■

Probably no one ever goes into a new position without the urge to take some of his friends with him . . . to share his good fortune with those who have been loyal and sympathetic on past occasions . . . but, we wonder, is it really fair for the Metropolitan to permit any foreign dancers (even if there be only two) to be brought over in this manner when there are hundreds of our own who by every standard of comparison are as capable and, who *need* the opportunity to work?

■

That the Metropolitan has been guilty of doubtful ethics in its relation to dancers since the close of its contract with the American Ballet, is a point we must admit, however reluctantly. Last June a call went out for dancers to attend *free* classes at the Opera house . . . and naturally dancers poured out of every studio in New York. All of the professional classes were virtually emptied. No criticism can attach to the students for taking advantage of the opportunity to participate in *free* classes . . . especially when it was reported that the ballet corps for the Met would be chosen from those who were in daily attendance in these "audition" classes. Throughout June and July the classes continued. During August there was vacation but in September they resumed and are still filled to overflowing. Is this fair competition with New York teachers?

■

We overlooked the decision to import a ballet master, although this office could name at least four American citizens whose experience proves that they meet the qualifications for opera ballet as set forth by Edward Johnson, director of the Metropolitan, in an interview with Walter Ware in the September AMERICAN DANCER.

■

But there is no reason why the New York teachers who depend upon dancers paying tuition for instruction should overlook the free classes at the Metropolitan. And there is less reason why the dancers of America should overlook the importation of foreign dancers in addition to the ballet master for the new season at the Metropolitan.

■

We all support the arts. We all support the Metropolitan. Then, why should the management of the Metropolitan scorn our American teachers and dancers . . . and literally trample them down?

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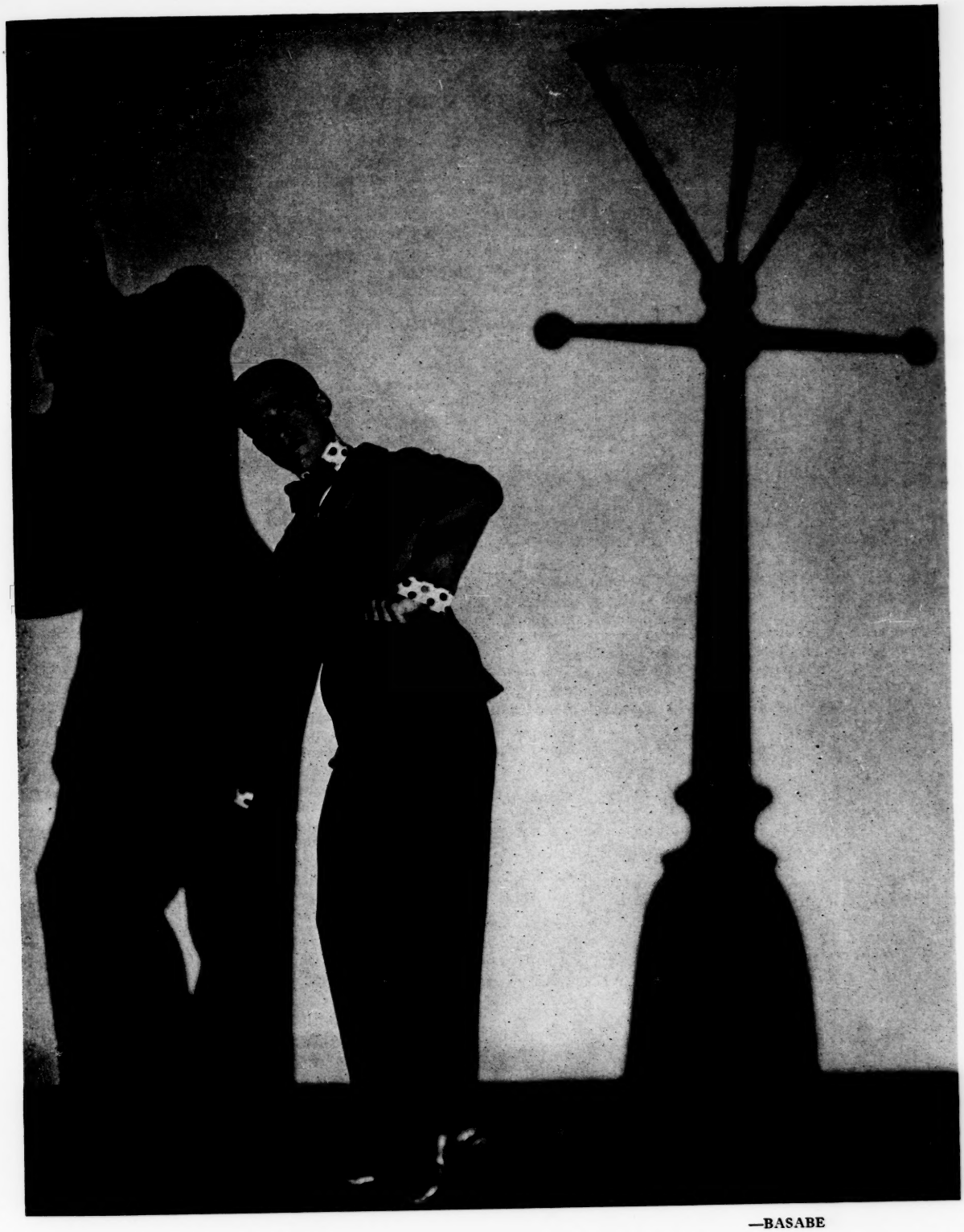


—BASABE

Walter Camryn
AS DAPPER DAN

HANDLE WITH CARE

by ANNETTE VAN DYKE

ALL the world loves a baby! But not all teachers love teaching them. You have probably heard it said that when we do not like certain persons or things it is because we do not understand them. If you dislike teaching babies probably the secret of your aversion is just that. If you do love working with them, no effort at understanding is too great. To be successful there must be both love and understanding plus a deep sense of responsibility for your share in formulating the all-important first impressions.

Psychologists tell us that the motifs or behavior patterns formed in early years often become the subconscious patterns from which entire future reactions spring. An appalling thought, isn't it? But, on the other hand, what an opportunity to contribute your bit to the development of a fine human being for, when properly taught, dancing can include emotional, intellectual and spiritual as well as physical education.

One of the most important things to keep in mind is that young children live in a world of make-believe. To them you *can* be the fairy god-mother who waves the wand which opens wide the door to the joy of music, dancing, laughter and self expression. But the tone of a teacher's voice; a careless criticism; or a not too gentle touch can send a child away with wrong and lasting impressions.

The ideal method of teaching is that of sympathetic, interesting presentation of material in such a way as to stimulate or create in pupils a *desire* to *learn*. This takes thought and planning with ingenuity but inevitably brings its own reward. It saves you, too, from committing the unpardonable sin of imposing your will upon another. This also does away with the problem of discipline. If your baby students are kept busy and *interested* there is little likelihood of them being naughty.

It occasionally happens that one child, through timidity or fear has not learned adjustment to the group. Have patience to discover the cause by gaining his or her confidence. There is a way to bring about a solution. In facing it and making the effort you will gain as much as your subject.

Try to keep in mind that a positive suggestion is always preferable to a negative command and always brings speediest results. For instance: "Mary, try to keep your knee straight when you point your toe" is better than "Mary, *don't* bend your knee," etc.

Also, substitute praise and encouragement for criticism. It is amazing how the subconscious ego will accept and attempt to live up to an expressed opinion. Try it if you want the satisfaction of proof. Take a child who is not particularly attentive and say in her presence, "You know, Betty always listens to every word I say." Check the improvement and you will find that it really works wonders. So much for the psychological angle.

Now, consider your obligation from a physical point of view.

In the normal baby your posture troubles are negligible. Up to the time children go to school there has been little opportunity for acquiring bad habits of poor posture. The feet will be your greatest problem and responsibility and are of paramount importance. Science tells us that the bones of the feet are not thoroughly formed until the child is about eight years old. Care must be taken that the turned out positions of ballet technique come from the *hip* and not from the feet since the is a tendency to let the weight fall on the inner arch when in this position. The feet are the very foundation of the carriage of the body. From incorrect distribution come all the ills of flat feet, weak ankles, knock knees, bow legs, sway backs, slouch trunks and shoulders. Posture, good or bad, is the result of habit. *You* must see that those habits are correct ones, that they are so instilled into the child as to later stand the onslaught of emotional, mental and physical strains encountered in the process of growing up. For your own peace of mind, do stand adamant against the mothers who, in ignorance, insist upon toe slippers too soon.

The following suggestions should prove helpful in teaching your little ones:

Keep the movements or exercises simple enough for comprehension so as not to tax the powers of concentration to the point of boredom.

Music should be tuneful and simple in rhythm. (Guard against syncopation.) Use better classics when possible.

Props, such as parasols, tambourines, balls, hoops, hat boxes, etc., help to develop rhythm and dramatize the lesson. They are, however, no asset in developing the imagination since young children have very active imaginations as a rule and your ball bouncing and hoop rolling will be quite realistic without the aid of material objects. And, incidentally, less hazardous!

Use a minimum of bar work, carefully watched over. Dramatize the lesson by means of a fairy story, including all the natural movements of walking, running, jumping, hopping. A tale of a pair of magic boots will serve admirably through many lessons. Keep it fresh with

(*Continued on page* 32)

SAI SHOKI

Korean Dancer of the Far East

***by* WALTER WARE**

AT FIRST I did not see it. I had been hurrying along Fifth Avenue in a torrential downpour and had taken hasty refuge in the doorway of an art shop. Just fifteen minutes before, I had bade goodbye to Sai Shoki, the celebrated Korean dancer who is to give her second Theatre Guild concert in New York on November 6. My thoughts were occupied with the hazardous mechanics of reaching my typewriter as quickly as possible. As every New Yorker knows, taxicabs and buses disappear into thin air on rainy days and the nearest subway entrance is always a mile away. This was no exception. I was stranded on a desert island! Resigned to my fate, my eyes impatiently and unconsciously recorded the scene about them; the shifting lights reflected in the rain-drenched asphalt; the deserted pavements; the ominous, pointing hands of the clock in the jeweler's shop across the avenue; the lighted window against which I was leaning.

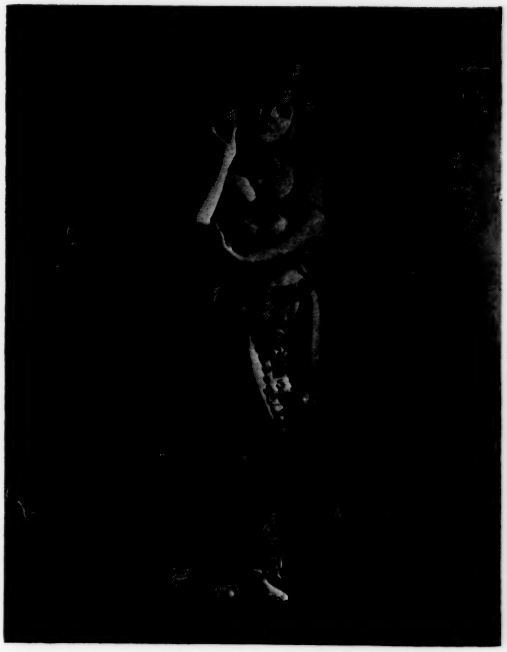
And then I suddenly spied it. My attention snapped into the shop window before me where, in an appropriately aging frame, there hung an original painting by the incomparable Pushman, depicting in all its delicacy and color, the warmth and traditional artistry of the Orient. On a tiny table before the picture stood an exquisitely carved teak-wood figurine. The graceful, feminine lines of the figure, the slender and delicately carved hands, the subtle almost streamline tilt of the decorative head-piece, stood out in sharp relief against the traditional setting of the Pushman picture. The placid, philosophical features of the ancient Buddha in the decadent tones of the painting; the simplicity and passionate charm of the highly-polished figure before it. The contrast was so marked and so revealing (in the light of what had preceded it) that I stood there in the doorway staring.

Here, truly, was the perfect symbol of the creative art of Sai Shoki. Here, on Fifth Avenue in the rain, was the static, idealistic beauty of *Bodhisattva,* the Buddhist Saint, standing serenely upon her quiet and subtle pedestal of lotus flower. Here was the very essence of that inspirational and revitalized art which trails backward (from the figurine into the subdued oblivion of the canvas) along the esoteric threads of antiquity and in quest of which Sai Shoki traveled through the cities, the towns and the villages of Korea.

Because of that quest both the Eastern and Western worlds have enriched their inherent cultures with an unknown art. Because of her contribution to that art, Sai Shoki is ofttimes referred to as the Daughter of Korea. Throughout the entire Orient her artistry is respected and revered. Even in Japan where animosity reigns against her people, she is a favored artist. For it was the illustrious daughter of Chungen Sai who brought about a complete renaissance of Korean art. She is a pioneer in her field; a Shank-Kar of Korea.

I remembered that moment in Carnegie Hall when I was greeted by a charming and gracious young woman of extreme beauty. Her features, like the figurine, were innately refined and delicately carved; her hands were expressive and graceful. Like her art, she was vital and alive and she spoke with a charming accent. Over a glass of Russian tea, she talked of the bucolic art of the Korean dance. What she said should be told from the beginning.

Born in the capital city of Seoul, Sai Shoki devoted her early years of training to singing and music. The arrival



SAI SHOKI

in Korea of the celebrated Japanese dancer, Baku Ishii, brought about a sudden change, however. Sai Shoki was immediately smitten and enthralled with the art of Ishii and quickly decided that she would abandon her music and her singing and devote her entire efforts to the dance. In *her* case, Fate was extremely accommodating. Ishii made it known that he desired a pupil. Sai Shoki applied and was chosen. Her family reluctantly gave consent and she went to Tokyo to study under the guidance of the master. There, by her indefatigable efforts, she soon made rapid progress. She had great beauty, was endowed with a perfect body for dancing and was not afraid of hard work. Soon she became the leading dancer of the Ishii company and toured throughout the Orient.

But this did not satisfy the artistic urge of Sai Shoki. She was dancing an alien dance while the dance of her own country was long buried and forgotten.

Here her amazing story really begins. "Suddenly I ask myself," she said with a vehement gesture, "what am I doing? I have success, yes. But what am I doing? I have forgotten my mission. I must return to Korea. I must rediscover the lost folk and classic art of my people."

Once again she made a quick decision. She opened a studio at Seoul as headquarters for her research. Then she set out upon her mission. For four years she searched, in the court of the King, in the houses of the noblemen, among the artists, the farmers, the poor, ever in quest of the soul stirring and rhythmical pulse beat of her people. From all walks of life she culled the traditional movements of the lost Korean art. Upon these foundations she breathed the breath of her own artistic inspiration and in 1934 made her debut in Tokyo, this time in a program of authentic Korean dances.

Korean dancing must not be confused with any of the other Oriental dance forms. The special technical characteristics are the unusual movements of the shoulders, the delicately graceful movements of the arms and the extreme

(*Continued on page* 38)

STARS OF THE BALLET

(THE AMERICAN DANCER is indebted to Irving Deakin for his invaluable assistance in obtaining data on these dancers.)

1

1.—NINI THEILADE (Nee-nee Tee-lah'-dee). Born in Java, daughter of a Danish father and a mother in whose veins flowed the blood of three artistic races, Polish, German and Hindu, Nini early acquired her sense of rhythm from her mother who was a teacher of Dalcroze Eurhythmics. When the family returned to Denmark, Nini studied with the teachers of the Denmark Opera and later in Paris with Mme. Egorova. Known to Europe particularly for her work with Max Reinhardt, she collaborated on the ballets in the Hollywood film of *A Midsummer Night's Dream.*

2

2.—LEONIDE MASSINE (Leoneed M-yah-seen). Diaghileff is credited with first having recognized the genius of the seventeen year old Massine who was then a student in a dramatic school. His meteoric success as a dancer and later as a choreographer is now legend and it is as artistic director and moving spirit of the Greater Ballet Russe de Monte Carlo that we welcome him back to this country.

3.—TAMARA TOUMANOVA (Tah'mara Too-mahn'-ova). This beautiful young ballerina is one of the most glamorous figures in the ballet. A Russian, from South Georgia, she joined the ballet when scarcely fifteen years old and made her debut in this country five years ago. She rejoined the company for its Monte Carlo debut after a year's absence and this season she will be seen importantly in two familiar roles: The Girl in *Le Spectre de la Rose* and the Wife in *The Three Cornered Hat.*

4.—NINA TARAKANOVA (Tara-kahn'-ova). Born in Russia, Nina Tarakanova's father was a Cossack colonel. She danced in the last season at Covent Garden in London. Alicia Markova was another child member of the company and Nina was put under the care of Alicia's mother. After Diaghileff's death in 1929 she joined Pavlowa's company, but Pavlowa died shortly after and her company disbanded. Nina then took ballet into the Folies Bergeres, in Paris, where she did a brief number consisting of thirty-two *entrechats* and an exhibition ballroom number with Mario Naldi (now well known in this country with his partner, Mary Raye). She shares with Danilova the distinction of being the best-dressed woman in the Ballet Russe.

3

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RUSSE ★ ★ ★ ★ ★

5.—MARINA FRANCA (Mar-een'-ah Franca). A Dutch ballerina is rare to the point of extinction and the reason for that is that there is no ballet in Holland. Although she had never seen a ballet Marina Franca always wished to dance. When it was announced that Pavlova was coming to Holland with her company Marina begged her parents to take her to the ballet. They bought tickets weeks in advance . . . but Pavlowa's death intervened and there was no ballet the night Marina was to go. She later went to Paris to study and joined the Rene Blum ballet.

6.—ALICIA MARKOVA (Mark'-ova). Since the day when as a thin, seemingly fragile little girl, she first danced in London with the Diaghileff Ballet Russe, Alicia Markova has been virtually worshipped by the British public. Born in London, her mother is Irish and her father English. Regarded by many discerning critics as the greatest living classical danseuse, she makes her long-awaited American debut as the tragic *Giselle*.

7.—MIA SLAVENSKA (Mee-ah Slah-ven-ska). Mia was started on her dancing career when only four years old by a doctor's advice to her mother. Born in Yugoslavia, she has appeared in London at the head of her own company, in Paris, and in the Riviera. In 1936 she won first prize for the Concourse of Dance at the Olympic Games in Berlin. The special technical feat that singles Mia Slavenska from her sister stars is her solo divertissment, *Perpetuo Mobile*, in which she performs forty-two *fouettes* to the right and forty-two to the left.

8.—SERGE LIFAR (Lee'-far). Although he has only been seen in this country on the occasion of a single brief visit to New York and Chicago, this fine artist about whose dancing there is an effortless brilliance, is almost as well known here as in his own country where he has been for nine years the choreographer and principal dancer of the Paris Opera. He is the youngest dancer ever to hold that post.

9.—ALEXANDRA DANILOVA (Dan-eel'-ova). Said to be the most experienced and poised of all the ballerinas, Alexandra Danilova is a native of St. Petersburg and was at the Marinsky when the Revolution came. She was the last and the youngest of Diaghileff's great ballerinas. This season she is seen for the first time in *Coppelia*, in addition to classic roles more familiar.

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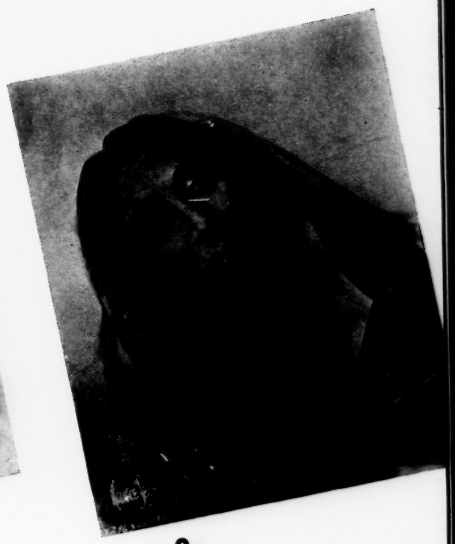


9

PHANTASMAGORIA — What with the new Massine Ballet Russe de Monte Carlo rapidly approaching its American premier at the Metropolitan Opera House as these pages go to press, prospects for the forthcoming dance season appear to be definitely on the boom. More dancing shows than have been seen for many seasons along Broadway have already been announced for early production. Cabarets, nights clubs and other places where dancers are employed are also making elaborate plans for the future. Is it possible that the hey-day of American dancing is near at hand? Let us keep our fingers crossed—and hope.

•

EUGENE LORING is now working upon a new ballet entitled *Billy the Kid* which will be seen in the repertoire of the Ballet Caravan. Loring will dance the leading role himself.

•

THE CRANE TWINS, Bettymae and Beverly, have received rave notices for their dancing in the new Olsen and Johnson revue *Hellzapoppin*. It will be remembered that the Misses Crane hail from out Hollywood way where they received their training with Ernest Belcher.

•

GREAT LADY, the new Dwight Deere Wiman musical which opens in Philadelphia October 17 and in New York sometime in November, will feature Andre Eglevsky, Leda Anchutina and Annabelle Lyon in the ballet sequences. The present schedule allows almost thirty minutes for the ballet, during which Eglevsky will dance a *pas de deux* with each of the ballerinas and the three artists will appear in a *pas de trois*. Balanchine, assisted by William Dollar, is staging the dances. Others in the cast are Irene Bordoni and Helen Ford and Betty Bruce, tap dancer, who is to have a speaking part.

•

CATHERINE LITTLEFIELD has asked two Chicago dancers, Berenice Holmes and Harriet Lundgren, to dance a *pas de trois* with her during the Littlefield Company's forthcoming engagement with the Chicago Civic Opera Company. The dance is to be arranged by Dorothie Littlefield. This news brings memories of the famous *Pas de Quatre* danced in London almost a hundred years ago by Elssler, Grisi, Cerrito and Grahn. That was a ballet event which made history and the Chicago *Pas de Trois* should be similarly important.

THE MORDKIN BALLET announce that they will open their New York season at the Alvin theatre on November 10 with seven complete ballets. There will be four performances. Patricia Bowman heads the list of stellar personalities this year. Edward Caton, new to the company, will also appear.

•

FRED STONE, dancing Papa of the famous Stepping Stones, after conferring with John Golden in the cowstables of New England, opened on Broadway in a straight dramatic role. It was a revival of the Frank Bacon vehicle *Lightnin'* and all the little Stepping Stones gathered backstage opening night to wish Papa Stone well. It's a tradition.

•

THE FLYING GINZBERGS, the new Vinton Freedley musical, it is said, will afford work to many of the old vaudevillians that Billy Rose hasn't been able to make use of. The play deals with a dare-devil act of vaudevillians playing the four-a-days. The old-timers also will get a break when Eddie Dowling puts into rehearsal the new Philip Barry play, *Here Come the Clowns*.

•

JACK COLE and his unique dances are still holding forth in the Rainbow Room.

•

TAMARA TOUMANOVA, of the Massine Monte Carlo ballet, so it is said along Broadway, is wanted by Dwight Deere Wiman to appear in his second musical of the season *Swing To the Left*.

•

CARLOS reports: Eleanore Whitney is back in New York from Hollywood to get some new routines. . . . Sue Austin opened at the Village Barn. . . . Doris Dupont opens soon at Loew's State Theatre with Rudy Vallee. . . . Anne Mae Tesslo and Renee Cettel are with the George Abbott Show, *Boys from Syracuse*. . . . Tommy Baker, ten year old pupil of Frances Cole, opens in Richmond, Va., in an act. . . . Naioma Libby is in *Helzapoppin*. . . . Dorothy Blue opens soon in a Long Island night spot. . . . Frosso Theodoro is sailing for Athens, Greece, to open a dancing school. . . . Lois and Jean Sterner are at the Mayfair Club in Boston. . . . Kay Picture, Ruth Daye, Audrey Palmer, April, Stanton Bier and Leroy Adler are all in Vinton Freedly's new show. . . . the Lathrop Brothers and Virginia Lee are at the Roxy. . . . Norma Shea opens at Pittsburgh with four new Carlos routines. . . . Rosie Moran is doing a series of shorts for Warner Brothers. . . . Belle Sloane is learning new routines at Carlos'. . . . Betty Moran, sister of Lois Moran is in *Bachelor Born*.

•

THE BOYS FROM SYRACUSE, a forthcoming musical will employ a chorus of thirty dancers. And it is Georges Balanchine who has been engaged to stage the dances.

•

THE DANCING HARTMANS, satirists, have made the hit of their career in the new musical *You Never Know* which opened the New York season on Broadway.

•

PAUL HAAKON was seen for three weeks at the Radio City Music Hall recently in Leonidoff's *Merry Widow Melodies*. Seen on the same bill was the versatile premier danseuse and exponent of tap, Eunice Healy.

•

THE COTTON CLUB acquired a new dance director recently when a familiar figure was seen teaching the sepia talent now rehearsing for the new show, the rudiments of the Lambeth Walk. The instructor amazingly turned out to be none other than Tommy Farr, the slugger.

•

A NEW BROADWAY REVUE, as yet untitled, will be presented by the Shuberts and seen in New York around the first of the year. There will be dancing and singing, a thread of a story, and sketches satirizing everything from the Federal Theatre Project to Billy Rose's Casa Manana.

•

JUNE PREISSER is now appearing alone for the first time in *You Never Know*.

•

TIP, TAP and TOE, dusky tap trio, are stopping the show nightly at the Casa Manana. The trio is just back from South America.

•

THE BALLET is being used as a means of advertising perfume. Each perfume is portrayed by a dance sequence costumed and staged under the direction of Harold C. Martins of the Cleveland Ballet. The Ballet Lentheric will go on tour playing the auditoriums of leading department stores throughout the country.

•

HUMPHREY AND WEIDMAN, assisted by their group, will open their 1938-9 season with a concert to be given at the Guild theatre on November 27. Two full-length works, *Passacaglia* and *Opus 51*, composed and presented this summer at Bennington, will be featured.

•

SAVVA ANDREIEFF, son of the noted Russian novelist, Leonide Andreieff, is the most recent addition to the Mordkin Ballet.

•

THE BALLET RUSSE DE MONTE CARLO will present a benefit performance for the Seaman's Church Institute of New York October 13 at the Metropolitan Opera House. *Giselle* and *Gaite Parisienne* will be given.

•

VIDA, of the ice team of Uksila and Vida, who do a rhumba-on-skates is now appearing in the revised show at the Hotel New Yorker Terrace.

•

EDWIN STRAWBRIDGE, choreographer and premier dancer of the Junior Programs Ballet, announced recently that arrangements have been completed for the production this year of a new ballet to add to the

ALVAREZ and SORIANO

company's repertoire, and for a tour throughout the Eastern half of the United States and Canada which will surpass last season's record of 65 performances for approximately 100,000 children.

●

JOHN GARFIELD, the new movie discovery, is trying to persuade the studios to produce the picture on the life of Nijinsky that has been talked of for years as a vehicle for himself. Garfield, at one time, studied the dance under Mordkin.

●

GEORGE MURPHY is tentatively set for the lead in Metro's forthcoming *Ice Follies.*

●

IRENE CASTLE, who has appeared in these pages often of late, has at last signed with R.K.O. and will appear in the Astaire-Rogers picture *The Castles,* based on her career and that of her late husband, Vernon Castle.

●

JOAN FONTAINE, who first appeared in the flickers opposite Fred Astaire, will be seen in the *Duke of West Point* after she has completed the feminine lead in *Gunga Din.*

●

ELEANOR POWELL will appear in Metro's *Gentlemen Be Seated,* based on the minstrel show stories of Daly Parkman and Sigmund Spaeth. George Murphy will appear with Miss Powell.

●

NANA RUTH GOLLNER, has been signed by Frank Tuttle, to appear in a film about the Russian ballet. Miss Gollner is an American girl who went to Europe and appeared with the Rene Blum Company and who also appeared at the Metropolitan with the American Ballet. She was also seen in the Theodore Kosloff ballets this summer at the Hollywood Bowl.

●

I MARRIED AN ANGEL has been purchased by Metro Goldwyn Mayer. Ilona Massey will be seen in the Zorina role of Angel.

●

SONJA HENIE will not be seen in *Castles in Norway* as was scheduled. Instead Sonja will be seen in *Love Interest.*

●

GINGER ROGERS will wear one of the original gowns Irene Castle McLaughlin wore when she danced with Vernon Castle. The gown is 24 years old and the only one that she has kept.

ANN MILLER, RKO dancing star last seen in *You Can't Take It With You,* is making personal appearances at Paramount houses on the coast.

●

FAITH BACON, remembered as the original fan dancer, has been signed to appear in pictures.

●

THE BALLET CARAVAN will open the 1938-9 artists and lecture series at Occidental College in Los Angeles on November 15. *Show Piece, Filling Station,* and *Yankee Clipper* will be given.

●

NINA VERCHININA, declared by critics to be the finest symphonic dancer in the world, who has been living in Hollywood with her husband Newell Chase, composer, joins the San Francisco Opera Ballet as feature soloist and choreographer. Miss Verchinina was seen as soloist with the Los Angeles Philharmonic Orchestra at the Santa Barbara Bowl September 3.

●

THE ABBOTT DANCERS, who have just completed a ten week engagement at the Copacabana Beach Hotel in Rio de Janeiro, boarded the clipper plane on September 10 for Miami, Florida, where the group separated. The orchestra flew direct to New York and the girls back home to Chicago.

●

HERTA DREY, Viennese dancer, has been added to the California ballet directed by Adolph Bolm, which is being presented in connection with Max Reinhardt's production of Geothe's *Faust* at the Pilgrimage theatre in Hollywood.

●

TONY DE MARCO taught Joan Crawford a dance for her forthcoming picture and will appear in the film with her.

●

THEODORE KOSLOFF is offering an ambitious ballet program as a post season event in the Hollywood Bowl, at which time, with an advertised one hundred dancers, he will present *Spectre de la Rose,* Chopin's *Memories, Scheherazade,* and a new African Voodoo ballet with music by David Guion, *Shingandi.*

THE ERNEST BELCHER Concert Dancers appeared recently in the Redlands Bowl for the fifth consecutive season. The dancers were led by Charlotte Claire, Fay Adler and Joyce Coles.

●

GIRL CRAZY, the dancing and singing show which made a hit in New York several seasons ago, will be seen in London this winter if plans which are now in the making work out. Several additional songs by the late George Gershwin which the public hasn't heard will be included, so it is said. Jack Whiting, Jack Pearl and June Clyde have been mentioned for the cast.

●

THE HOPI SNAKE DANCE about which so much has been written and which so little is really known, is to be presented at the Kiva Village next year at the World's Fair. Colonel Milo W. Billingsley, Indian showman and only white Mungwe (head man) of the Hopi Second Mesa Tribe says it's an inspiring show but not easily understood.

●

JOHNNY MATTISON reports: Beale Fletcher opens at the State Theatre in Baltimore, October 3. . . . Paul Johnson came up from Tallahassee, Fla., to get new routines. . . . Eddie Albert of *Brother Rat* and *Room Service* is to star in the new Abbott show *Boy From Syracuse.* . . . Carroll and Lane opened in Montreal at the Tic Tac Club. . . . Una Val is brushing up her routines after a season on the road with *Idiot's Delight.* . . . Boland Hutchins and Helen Sandford have teamed and are being handled by Al Wilson. . . . Danny Dailey is on a cruise to Bermuda. . . . Dixie Robert will tap as well as shag on her next date.

●

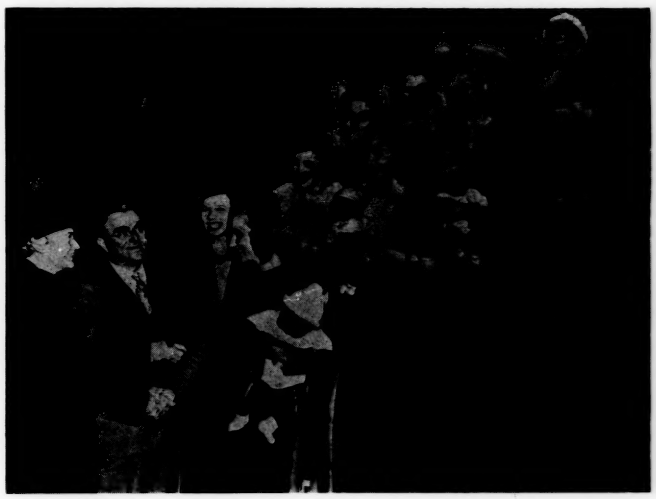
JOSE ALVAREZ and Mira Soriano, Spanish dancers, are preparing for a concert tour in the fall. Mr. Alvarez spent most of last winter in Los Angeles teaching at the school of Nico Charisse.

●

JOSE CASTRO, Spanish dancer and dance director, spent a month's vacation in New York during August and September.

(*Continued on page* 36)

Merriel Abbott dancers being greeted by MISS ABBOTT *in Chicago upon their return by Clipper ship from an engagement in Rio de Janeiro.*

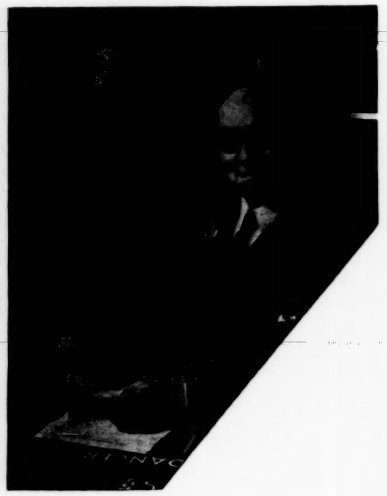


SILVER JUBILEE

of the

CHICAGO ASSOCIATION OF DANCING MASTERS

—*by* MARIAN SCHILLO



TWENTY-FIVE years is a long time by anyone's reckoning and so a Silver Jubilee is bound to be a gala occasion. The 25th annual normal school and convention of the Chicago Association of Dancing Masters held in Chicago from August 8 to 27 proved no exception to this rule. The brilliant faculty assembled and the many gala social events arranged for this celebration made it a tremendously enjoyable occasion for the hundreds who trekked into the Windy City from all parts of the country.

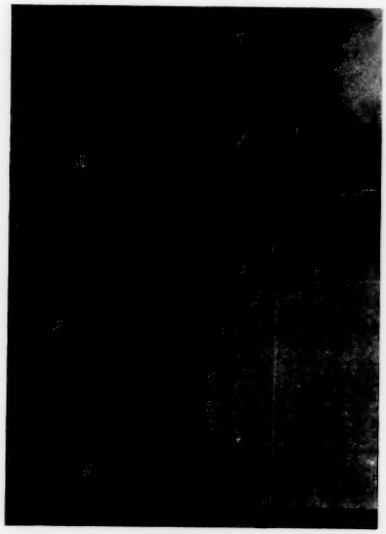
Election of officers took place August 25 during which Mr. Pearl Allen was unanimously voted to continue in the office of President of the organization. Others elected were: First Vice President: J. Allan MacKenzie; Second Vice President: Jessie Charleston; Third Vice President: Maxene Mollenhour; Secretary: William J. Ashton; Treasurer: Robert A. Campbell; Principal: Leo Kehl; Sergeant at Arms and Educational Director: Adolph Franksen; Directors: Gladys Benedict, Edna Christensen, Louis Stockman, Phil Osterhouse and Willard Grubbs.

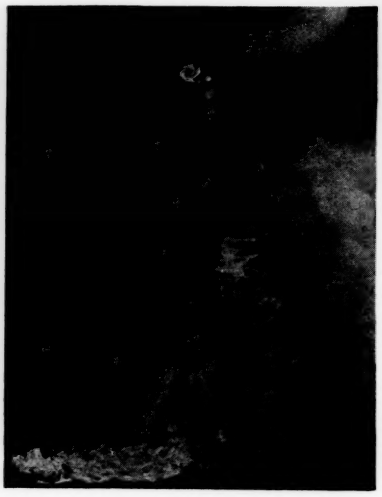
With a faculty of thirty picked headliners, naturally the amount of solid work accomplished during this three week period was enormous. The Normal School faculty included:

Leo Kehl, tap; Antoinette Ludwig, technique, fundamentals and beginners' ballet; Bobby Rivers, tap; Agnes Jones, creative work in modern dances; Harriett Lundgren, character dances; Maxene Mollenhour, ballet; Ernest Giebel (Assistant to Bruce R. Bruce), beginners' acrobatic; Adolph Franksen, ballroom fundamentals; Grace Bowman Jenkins, simplified acrobatics; Louise Ege, beginners' ballroom; Adolph Blome, ballet technique and dances; Muriel Kretlow, line work and stage presentations; Dorothy Bonner, children's dances; Alexander Kotchetovsky, character; J. Allan MacKenzie, novelty tap; Angel Cansino, Spanish; Virginia Self, novelty tap; Peter Villere, acrobatics, stunts and tricks; Clement O. Browne, ballroom; Dorothy Donelson, novelty numbers; Phil Osterhouse, novelty numbers; Elmer Wheatley, novelty and comedy numbers; Elliott Vincent, acrobatics, adagio, stunts and tricks; Louis Stockman, ballroom.

The Normal School closed with a banquet which featured the following program:

1. Challenge Tap Team....Glenyce Jackson and Frances Ann Dodd
   (Courtesy of Helen Cox Schrader)
2. Poet and Peasant.....Gladys Forrester
3. High Kick Musical Comedy, Helen Elkfeldt





Upper Left—WM. J. ASHTON, *Secretary of the C.A.D.M. Lower Left*—MARY JANE SYFERT *and* BILLY HILL. *Center*—CLARITA MARTIN. *Above, reading down*—ELMER WHEATLEY, *and* GLOVER *and* LEMAE.

4. Rhythm Waltz Clog,
Ramano Audrey Hale
5. Exhibition Tango,
Brownee Brown and Partner
6. Swinging a Classic.....Marjorie Duckett
7. Rhythm Tap.....J. Allan MacKenzie
8. Soft Shoe.....Elmer Wheatley
9. New Century Slim Slam Floogee,
Clement Brown and Pauline Andraka
Rose Mary and Joe Damico
10. Contrasts in Rhythm.....Virginia Self
11. Romance in the Rain,
Virginia and Bobby Rivers

The convention opened on Sunday with an instruction period being introduced this year for the benefit of those who gather early. The faculty members and officers of the association were entertained at a cocktail party by President Pearl Allen preceding the annual President's Ball. The program for the ball follows:

1. Toe Tap .....Jane Dragon
2. Kicks and Tricks.....Leah Boudet
3. Dancer in Red.....Joyce Brewer
(Courtesy of Josie Corbera and Elliott Vincent)
4. Southern Swing.....Virginia Isaminger
(Courtesy of Virginia Self)
5. Control Acrobatic.....Jean Pine
(Courtesy of Billie and Earl)
6. Mexican Hat Dance,
Mary Rose Weatherton
7. Acrobatic Novelty.....Opal Mae Hilleary
(Courtesy of Miss La Cuta)
8. Rhythm Tap.....Allan Guthrie
9. Comedy Tango.....Gilmore Johnson and Betty Jane Mitchell
(Courtesy of Bobby Rivers)
10. Exhibition Ballroom Team,
Glover and La Mae

Appearing in the Continental Room at the Steven Hotel, Chicago, Ill.
(Courtesy of Paul Shahin)

The convention faculty was as follows:

Ernest Belcher, finished ballet dances; J. Allan MacKenzie, novelty tap; Dorothy Bonner, children's work and baby dances; Dorothy Donelson, specialty numbers; Louis Stockman, ballroom novelties; Bobby Rivers, tap novelties; Adolph Blome, character dances; Elliott Vincent, acrobatics, stunts and tricks; Angel Cansino, Spanish; Dorothie Littlefield, ballet; Alberto Galo, exhibition ballroom; Elmer Wheatley, baby dances and children's work; Myrtle D. Pettingale, ballroom; Grace Bowman Jenkins, adagio; Virginia Self, baby dances and children's work.

The four names that were new to the convention faculty this year are worthy of comment. Ernest Belcher, ballet master to movieland since its infancy and noted as the teacher of many celebrated dancers of stage and screen today, and Dorothie Littlefield of the famous Philadelphia Ballet Company were heartily received and accorded ovations at the close of their respective periods. Elmer Wheatley of Waco, Texas, and Virginia Self of Dallas were both notably successful in their offerings and their success was the more exciting because in each case they are charming young teachers who have

(*Continued on page* 40)

Upper Left—BILL ROBINSON. *Above*—RIO *and* RITA. *Top Center*—ELLIOTT VINCENT. *Lower Center*—ELOISE MOORE. *Upper Right*—JOSE CASTRO. *Lower Right—Fran Scanlan's Collegiates.*

A Dancer's Diary

by **DORINA TEMPLETON**

With illustrations

by **MILDRED KOERBER**

DEAR DIARY:

I was just too excited to write any more before this. The very thought of the questions that seemed to pop out of the young man's eyes makes me shiver yet. Mrs. Busby was working her mouth as she stood in back of him and making funny motions with her hands which I couldn't understand at all.

I knew I mustn't tell on Mrs. Busby so I swallowed and said,

"I am a maid." Then I held up my shoes. "But I love to dance so I found the ball room and I've been dancing in there; it—it's so beautiful. I haven't done any harm."

The young man smiled at me.

"Well, I'll be jiggered. A dancing maid! A new article." Then he turned and waved his hand at Mrs. Busby. "Run along, Busby; I'll see you later.

"Come on, new maid that dances. Sit down and have a talk." And he pulled one of the chairs over near the table and I sat down, feeling very silly in my stocking feet.

The young man sat opposite me, and Diary, I don't know why, but suddenly I wasn't scared of him any more. He looked so very very tired and as if he really wanted someone to talk to him. And the library was such a lovely place to sit in.

"I'm Eric," he said. "Now, what's your name?"

His eyes seemed fastened on me, so I had to tell the truth.

"I'm Dorina Templeton," I answered. "And honestly—I was only dancing in the ball room and—"

"I believe that." He nodded his head. "But you're not a maid. You look more like a school girl. Come now, tell me the truth; you don't look like the kind that fibs to people."

I felt my face get as red as a beet. But mother always said that if there's a very big problem sitting in front of you the way to make it get up and walk away is to look it square in the eye and tell it the truth. So I drew in a big breath and kept my eyes on my toes.

"If I told you everything," I said, "you'd probably—discharge someone who has been very kind to me. And I couldn't stand that. I'd go to jail first."

I heard Eric laugh.

"Oh, come on now; don't get dramatic. Do I look the kind who would fire people right and left?"

So I looked at him, and honestly, Diary, his eyes weren't angry; they were just full of questions and very kind.

"Well," I began, "it's quite a long story. You see, Mrs. Van Wie kept forgetting to send her money every month"— And so, Diary, I told Eric the story of Bobbie and Betty and me from the beginning to the end. I didn't leave out *Prince Igor* either, as I thought that would impress him.

When I finished, my throat felt all dried up and I just sat there looking at him and wondering if he would tell Mr. and Mrs. Busby and all three of us to pack our bags and go. But he just leaned back in his chair and sat looking at me and rubbing his forehead with his hands.

"Well," he said slowly, "you kids have certainly lived to the full since you came to New York. And so you end up in our house, eh?—like sparrows in a tree." And suddenly he threw back his head and began to laugh. I didn't know what to do. But finally he stopped and got out a handkerchief and wiped his eyes.

"Little Miss Dorina," he said, "you're the first laugh I've had in *months*—in *years!* To think that this lazy, selfish, spoiled and much too rich family holds three poor ambitious souls on the top floor!" He shook his head.

"But you shouldn't really have been taken in. Suppose you were the kind who tramped out one night with all the silver?" He narrowed his eyes at me. "But Busby gave a lucky pick, I'd say. Now, you do something for me, Miss Dancer. Please call Busby and all your friends down here, will you?"

I know my face went white.

"What are you going to do?" I asked.

"Never you mind; you just call," Eric ordered. And so I pushed my feet into my shoes and went to the head of the stairs and shouted down. I was surprised that my voice came out as loud as it did.

But there wasn't any answer. Suppose they had run away. I was scared.

"I can't hear them at all," I said. But Eric was coming towards me.

"Come on," he ordered. "Let's go down and find them." And as I was in front of him and he didn't stop I had to scramble fast down the stairs and lead him out through the passageway into the kitchen.

When Eric pushed the door of the kitchen open, I felt so small and mean and miserable I could have crawled away. There was Mrs. Busby sitting at the kitchen table and crying with her head on her arms, and Betty was standing over her crying, too, and patting her shoulder.

"Here, here," said Eric, and Mrs. Busby jumped to her feet while Betty looked so frightened I wanted to run and tell her that Eric wouldn't hurt her.

"Busby," said Eric rather sternly, coming in and standing in front of her. "I know everything."

"Yes, sir," sniffled Mrs. Busby. "I'll pack my bags immediately, sir." And Betty's eyes widened at me.

"You'll do no such thing," Eric said, and Mrs. Busby stopped wiping her eyes on her apron and looked up at him with her mouth open.

"It was the wrong thing to do and you know it," Eric went on. "Suppose a gang of clever thieves had come in here. You really ought to be discharged. Why didn't you write me and tell me that Grandmother wasn't sending you enough money?"

Then, as he saw her beginning to cry again, "But you made such a happy choice I'm not going to say a word to the family."

He grinned at Betty. "So, you're the ghost that dropped the shoe?" he asked. And Betty was so relieved she could only stutter.

(*Continued on page* 38)

The Ballroom Observer

by Thomas E. Parson

A FORUM OF SOCIAL DANCE

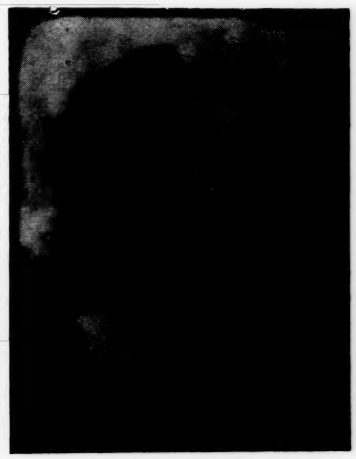
THE advent of the *Lambeth Walk* in London, its continued popularity over there, and its subsequent invasion of our own country is but one of the terpsichorean mysteries which will probably remain unsolved. With less than a fraction of the fanfare of publicity which usually accompanies any so-called new dance or step, the *Lambeth Walk* caught the fancy of both English and American dancers alike.

So interested were neswpaper reporters covering the Boston Club's Convention that the *Lambeth Walk* was given front page publicity—pictures and all! That night clubs in New York City are featuring the dance must be a bitter pill for those absolute technicians with which the dance teaching profession on the other side abounds. Certainly, its reported popularity over there must cause some little concern among the strict adherents and proponents of the English technique, for it is plainly apparent to even the most casual observer that the *Lambeth Walk* resembles but faintly, if at all, the heretofore accepted English styles of dancing. This is not meant to imply that the *Lambeth Walk* is utterly devoid of that which even remotely resembles correctness in movement; for, like any other dance or style of dancing, there remains the undisputed fact that the application of proper dance technique is necessary in order that the dance itself will not appear, even to the uninitiated, awkward and ridiculous.

* * *

An interesting visitor during the month was Miss Phyllis Haylor, Fellow, Examiner, and member of London's Imperial Society. Miss Haylor spent a few days in New York on her return trip from Australia, her visit there having been in an official capacity for the purpose of conducting examinations for the Ballroom branch of the society. Professional and juvenile tests were given by her in Perth, Melbourne, Sydney, Brisbane, Wellington and Auckland. Former holder of various competitive titles, including "World Champion" and "All-England Quickstep Champion," Miss Haylor is now teamed with Charles Scrimshaw in the Empress Rooms of London's Royal Palace Hotel.

Phyllis Haylor's point of view concerning the problems of dance teachers of both England and America is interesting. indeed. "It seems a pity," she said, "that organization officials of your country and mine have never met on common ground and discussed our mutual problems. There is so much we both have the other could use to advantage." For many years this Observer has been interested in the success the English teacher has made of standardizing ballroom technique, and we told Miss Haylor just that. We also vouchsafed the opinion that American teachers could benefit greatly if they would allow themselves to be disciplined, in a manner similar to the English teachers, insofar as standardization of technique is concerned. To that she replied: "What you Americans lack in technique you have made up in freedom of movement and spontaneity. In the few dance spots I have visited here I have never seen such utter abandonment to a free and unhampered movement. Your jitterbugs are a delight to watch. "Maybe," and this with a twinkle in her eyes that spoke volumes, "the *Lambeth Walk* will create in us a desire to have more fun and less technique!"



PHYLLIS HAYLOR

While on the subject of unorthodox English dances, Miss Haylor spoke of another playful bit of ballroom dancing that is sharing popularity with the *Lambeth Walk* in London. It is called the *Palais Glide,* and is executed by two or more couples progressing, abreast, around the room. It is even more simple than the *Lambeth Walk,* and for want of something better to do, just try combining the two on your groups. The result is nutty enough to provoke a bit of fun and relaxation. Try it!

* * *

THE PALAIS GLIDE

A NOVELTY BALLROOM DANCE

The *Palais Glide* is danced in somewhat the same manner as the *Lambeth Walk,* in that the dancers face and move toward Line of Direction. Usually, two or more couples link arms. There are no separations of partners. Adopt swagger or strut.

Suggested music: *Palais Glide* or *Ten Pretty Girls.*

Count		
	1-2	Extend L F fwd, strike L heel to floor
	3	Step back on L F
	4	Step sidewards on R F, face slightly right
	5-6	Step diagonally fwd on L F
	7-8	Extend R F fwd, strike R heel to floor
	1	Step back on R F
	2	Step sidewards on L F, face slightly left
	3-4	Step diagonally fwd on R F
	5-6	Extend L heel fwd, strike heel to floor
	7	Step back on L F
	8	Step on R F fwd, face L O D
	1-2	Fwd L
	3-4	Fwd R
	5-6	Fwd L
	7-8	Fwd R
	1	Fwd L
	2	Kick R F back and up sharply
	3-4	Swing R F fwd
	5	Step on R F at side of L F
	6	Step on L F in place
	7-8	Step on R F in place—brush L F fwd
16 M		Repeat from first measure

BOSTON CONVENTION

THAT the annual convention of the Boston Dancing Teachers Club should be an important one, seems wholly fitting inasmuch as "staid old Boston" cradled so much of this country's dance history. The fifteenth annual convention which was held this year was no exception.

Few people realize the difficulties that beset a program chairman when it comes to selecting a faculty of prominent teachers who are not appearing on other convention faculties during the same season. The Boston Dancing Teachers Club succeeded admirably in this respect. Among the new names to convention faculties was that of Walter Camryn of Chicago. Mr. Camryn has been soloist of the Chicago Civic Opera Ballet for several seasons and his work was accorded the ovation it deserved. For that matter all of the teachers were heartily received and the close of each teacher's presentation was marked by enthusiastic applause. The faculty included: Berenice Holmes of Chicago, ballet technique and finished dances; Judith Sproule of Beaumont, Texas, ballet technique and finished dances as well as dances for children; Walter Camryn of Chicago, ballet and character dances; Gretchen Schmaal of Milwaukee, Wis., modern, children's and eccentric dances; Jack Dayton of New York, intermediate and advanced novelty tap routines; Bill Pillich of New York, intermediate, advanced and novelty tap routines; John Plaza of New York, acrobatic routines; Lawrence Hostetler of New York, exhibition ballroom. For ballroom: A. J. Weber of Brooklyn, and Thomas E. Parson of New York, Myron Ryder, Springfield, Mass.; Ruth Byrne, Boston, Mass.; Christine MacAnanny, Melrose, Mass.; Russell Curry, Scarsdale, N. Y., and Frederic Barrett of Worcester, Mass.

The Boston Club does not transact any business during its convention, the entire time being devoted to normal work. The evenings, however, are given over to play and the annual faculty party was held this year at the Mayfair Club on Wednesday night, September 7.

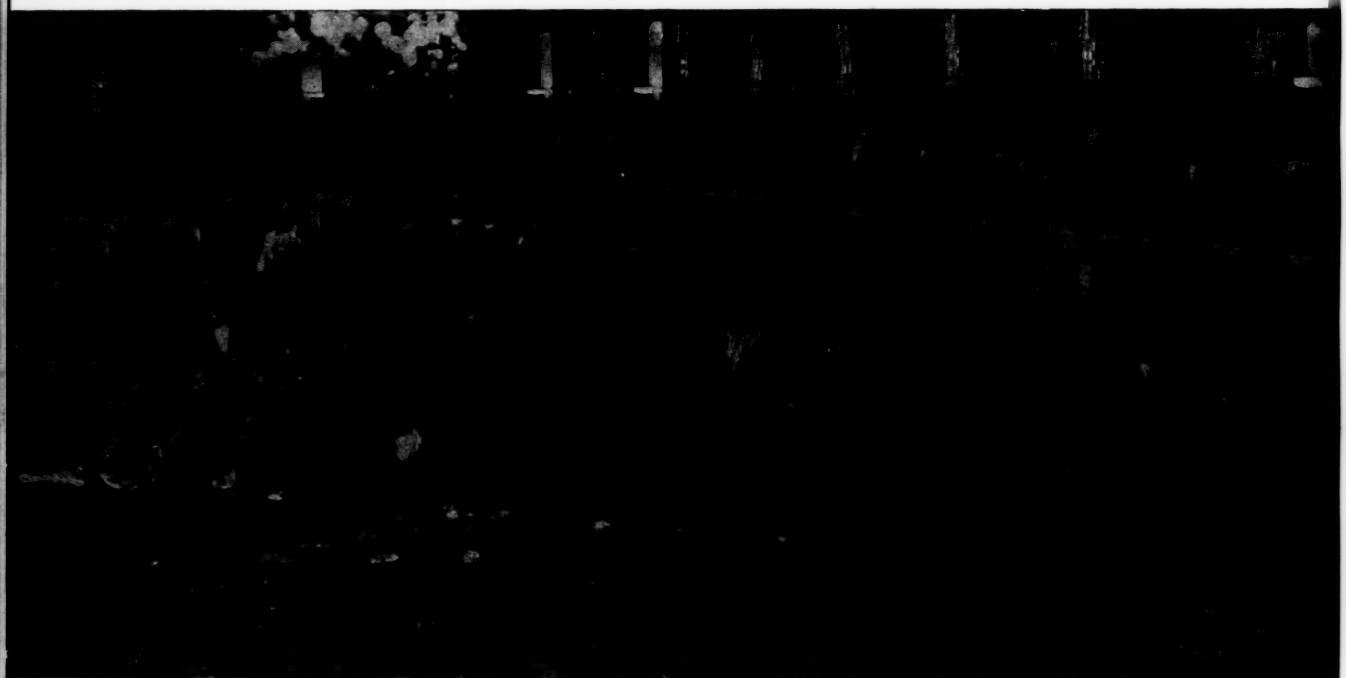
Thursday evening was the occasion for the annual banquet, the guest of honor for the evening being Leroy H. Thayer of Washington, D. C., newly elected president of the Dancing Masters of America, Inc. The visit to Boston, which, incidentally, Mr. Thayer made by plane, was his first official act. Miss Harriett James, president of the Boston Dancing Teachers Club, presided at the banquet, assisted by Miss Hazel Boone, executive secretary of the club.

Following the banquet there was a short program arranged by THE AMERICAN DANCER which was as follows:

Bill Pillich *Tap*	Arthur Symon *Tap*
Russell Curry and Kay Pope *Novelty Shag*	Virginia Comer *Ballet*
Knott and Towne *Barbaric*	Walter Camryn *Dapper Dan*
Johnny Plaza *Acrobatics*	Lawrence Hostetler *Impressions*

The Boston press took an active interest in this convention and paid especial attention to the new ballroom dances which were introduced. Miss Harriett James, president, was quoted on several occasions as remarking that the trend toward swing dancing is an indication of the unrest among the young people today. Such lively dancing as the Shag, etc., affords a healthful opportunity to use up surplus energy, she pointed out.

The Boston teachers were especially interested in the group dances such as the *Lambeth Walk* and also showed great enthusiasm for a new dance they named the *Hub* and for the *Cape Cod Capers.*



ERNEST RYAN, *of Los Angeles, appointed by President Leroy Thayer to fill the unexpired term of Daddy Kehl as Principal of the DMA Normal School, 1938-39.*

BULLETIN of the
DANCING MASTERS of AMERICA, Inc.
and Its Affiliated Clubs
by WALTER U. SOBY

WORLD'S FAIR CONVENTION

The 1939 Convention is to be called the "WORLD'S FAIR CONVENTION."

President Leroy H. Thayer has appointed Oscar Duryea of New York City, Convention Chairman. The Normal School and Convention will be held at the Astor Hotel, New York City. The Normal School will be held in the North Ballroom and the Convention will be held in the Grand Ballroom. The Normal School will open Monday, July 17, lasting for two weeks, and the Convention will open on Sunday, July 30, lasting one week.

Wednesday, August 2, has been designated as World's Fair Day. No definite plans are announced for the day as yet. The committee to be in charge is Oscar Duryea, Ruth Howard and Raymond Bott.

●

IMPORTANT ANNOUNCEMENT

Due to the death of F. W. (Daddy) Kehl, who served as Principal of the Normal School since it was established in 1918, President Thayer has appointed Ernest E. Ryan of Los Angeles as principal for the coming year. Those to serve on the Faculty Committee with Mr. Ryan are: President Thayer, Secretary-Treasurer Soby and Miss Vida Godwin, Dean of Women, Marion Ford of St. Louis, Jack Frost of Detroit and Winona MacDowell of Uniontown, Pa.

OTHER COMMITTEES APPOINTED

President Thayer has appointed the following committees:

Ballroom Committee—Christine MacAnanny, chairman, Robert Lewis, Edna Passapae, Ernest E. Ryan and A. J. Weber.

Permanent Home Committee—C. L. Ebsen, chairman, Mrs. Montie Beach and Mrs. Alice W. Henderson.

Committee to Investigate the Feasibility of Granting Degrees to Normal School Students—Bird Kirtley, chairman, Leo Kehl and Leona Mellen.

DMA MEMBERS INVITED to a WORLD'S FAIR TEA

President Leroy Thayer has announced that he will be in New York City Sunday afternon, November 6, and will hold Open House from five to seven at the Hotel Astor. Tea will be served and all DMA members are cordially invited to attend. Plans for the World's Fair Convention will be discussed.

Complaints of WPA competition with regular dance teachers in various communities are again being received at DMA headquarters. All who are being affected by these classes, or who know of any specific instances where WPA is working a hardship on the local teacher are invited to write to the Secretary, giving complete details so that the matter can again be taken up with Washington.

●

NEW CLUB

John M. Hurley of Denver, Colo., reports that a new club has been formed in his territory. On Thursday, September 15, 25 teachers representing about 14 schools of dancing met and decided to form a local Club. The new Club will be known as the Rocky Mountain Dancing Masters Association. The Officers elected for the balance of the year are: John M. Hurley, President; Fred Merritt, Vice-President; Jimmie Gallagher, Secretary-Treasurer, and Margie O'Neil, Treasurer.

Out of town teachers will be invited to attend the October meeting. When membership reaches a sufficient number it is planned that application will be made for affiliation with the Dancing Masters of America, Inc.

●

D. M. OF A. MEMBERS SEND POETRY

One in memory of F. W. (Daddy) Kehl by Miss Vida Godwin, Dean of Women, Galveston, Texas.

Dear Daddy Kehl is now at rest;
No more his gentle voice will call
Our Normal classes gathered round—
"Are you listening—listening all?"

Our banquets will be barren now
Of his dancing feet upon the floor;
Oh! Daddy Kehl, come back! come back!
And lead the dance with Terpsichore.

In realms of rhythmic harmony
His graceful spirit bids us aye:—
"Go forward with the glorious work,
Go forward with D. M. of A!"

●

WHAT IS THE DANCE?

By Norma Allewelt, Syracuse, N. Y.

Is it the movement of an arm or leg?
Why then the head must have its rhythm too,
The twisting of the torso be in tune,
That every limb may have its rightful cue.
Well, now we have the body set in motion,
And are we any nearer to the dance?
"Why, yes," say all the sages of the ages,
"Before man had more sense he still would prance."
We've had the dances of the native black
And reds and whites and other colors, too,
And some choice steps were used by savage feet
In celebration of a human stew.
Well, then, religion seemed to enter in
And man tried hard to dance his exaltation;
He worshipped sun and moon and stars and men
'Till beasts and idols killed his reputation.
Down thru the ages he has struggled to
Express within the dance his high emotion,
And used it as a fine excuse to say
Most anything when he would take the notion.
Every little movement having meaning
Has brought us wealth of dances good and bad
Until the poor world wears itself quite out
In effort to keep up the latest fad.
We have our dances of the many nations;
Character and jazz and clog and tap,
Ballet, the modern German and the ballroom
These continue on around the map.
Well, now I've covered nearly all its phases,
I seem no nearer to "What is a dance?"

(*Continued on page* 29)

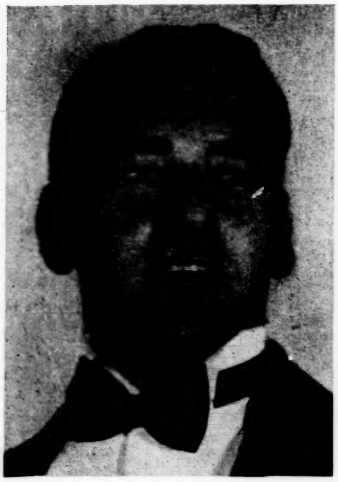
ARE DANCE TEACHERS EDUCATORS?

The New York DTBA Asserts They Are

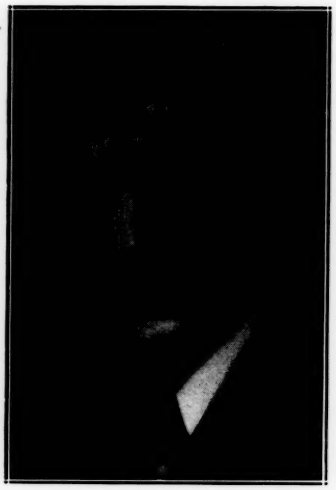
—*by* PETER ADAMS

FOLLOWING a suggestion by the membership at its Third Annual Convention, the New York DTBA voted unanimously at its September meeting for the creation of a Fellowship Branch within the Association to be known as the Dance Educators of America.

Members and officers of the Association, nettled by criticisms of this step, promptly labeled their critics as being wholly uninformed and branded their statements as premature. As a consequence, this writer was assigned by THE AMERICAN DANCER to unearth the fact surrounding the movement for presentation to interested readers.



DONALD GRANT



THOMAS PARSON

Referring to a remark that "dance teachers are not educators," Donald Grant, the Association's president, said: "A statement of this kind is a direct insult to the thousands of dance teachers in this country who are, by right of their superior knowledge of the dance and their ability to impart that knowledge to others, an essential and integral factor of our nation's educational system. A qualified teacher in any subject is an *educator;* qualified dance teachers are, in every sense of the word, educators in the art of the dance. Only the smallest of minds could ever reason that the qualified dance teacher cannot, and does not wield an educational influence in the cultural development of the dance art."

Commenting on the events leading up to the establishment of a more advanced branch of the DTBA, Thomas E. Parson, Executive Secretary of the club, said: "The New York DTBA has long since passed the stage where it is merely an organization of dance teachers in the metropolitan area of New York City. We have, by sheer force of direct action in matters known to the entire profession, attracted members from practically every state in the Union; we have lately enrolled members from Canada, England and Holland. What could be more natural than for an organization of this scope and influence to become the first group of its kind in America to lead the way in bestowing upon its qualified members a degree by which they will be looked upon and recognized as educators in a cultural art?"

"The very backbone of the dance teaching profession is those teachers conducting private studios and those who teach in the communities throughout the country," said Mr. Grant. "And," he continued, "it has been the policy of the DTBA to influence its members and the profession as a whole in attaining a greater and more thorough knowledge of the background and the various phases of the dance, in order that they may become better equipped to take their rightful places in their communities.

"These teachers—the dance teaching profession as a whole—can best be served by acquainting the public with the fact that many dance teachers possess the necessary background and ability with which to educate children and adults in a greater appreciation of the skill and culture of the dance arts. It is to this end that we have, after many months of research, compiled a series of tests in the various phases of the dance whereby each member can, at intervals, subject himself to an examination to determine his advancement. These tests are not the personal teaching ideas or methods of any one individual school or teacher; they are the result of a pooling of the knowledge of various leaders in each subject. Surely, a certificate of proficiency issued to a teacher by a group of his fellow teachers will have far more weight and prestige with the public than any other type of diploma.

"Under the scope of the Dance Educators of America, the dance teacher will be enabled to widen the field of his influence outside the studio. Lectures and talks, suitable for presentation before women's clubs, P-T-A's, and community organizations, will be prepared for members. Material and cooperation in the presentation of historical dances and pageants will be compiled.

"The dance teacher of the future must be one who tends to make of his studio a cultural and vital influence in the community. "That," he concluded, "is the reason for the Dance Educators of America!"

Admittedly, this move by the DTBA is as serious as it is important. Right now the chief concern of the Association's officials is the selection of an acceptable Board of Examiners. First of all, members of this Board must have the ability to judge, fairly and authoritatively, an applicant's qualifications; second, and equally as important, they themselves must possess qualifications of which there can be absolutely no doubt in the mind of the entire profession—qualifications to which the profession as a whole would willingly submit itself, and be governed thereby. It was reported that a long list of the nation's outstanding authorities in the various subjects of the dance were being considered for the posts of Fellowship Examiners; also, that the procedure is to be similar, in many respects, to the system now in use by the Imperial Society of London.

Mr. Grant vouchsafed the further information that "the tests will be based entirely on accepted and authoritative fundamentals, and the dance teacher with the right to call himself as such will find them enlightening, rather than difficult."

Code of Terpsichore

by CARLO BLASIS

World's supreme authority upon the Ballet.

With Notes *by* ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(*Continued from last month*)

Subjects of universal interest and well known, are very proper for ballets; but when such is not the case, events should be as naturally represented as possible.

"Lo natural e' sempre senza errore."
(*Dante.*)

An intrigue may be invented, embarrassments cleverly contrived, and as cleverly cleared up; but all this must have the face of probability on it if it is intended that the illusion should be complete.

NOTE. ". . . *a dilettar bisogna*
Eccitar meraviglia, ed ogni evento
Atto, a questo non e. L'arte conviene
Che inaspettato il renda,
Pellegrino, sublime, e che l'adorni
De' pregj ch' ei non ha. Cosi diviene
Abitra d'ogni cor; cosi gli affetti
Con dolce forza ad ubbidirla impegna,
E con finto allettando il vero insegna.
Che nuoce altrui, se l'ingegnosa scena
Finge un guerriero, un cittadino, un Padre?
Purche ritrovi in essi
Lo spettator se stesso, e ch' indi impari
Quel' e il dover primiero
D'un cittadin, d'un padre e d'un guerriero."
(*Metastasio.*)

Truth may be mingled with fiction, provided it be done with art and prudence, and that such a composition proves moral and amusing. No complicated or compound action can be admitted, and but a very small portion of episode; in these particulars, Alfieri and the French tragedy are good models. Nothing could be more ill-judged than to attempt to change into ballets certain pieces of Calderon, or more foolish than to expect that Pantomime could express his two-fold action, or gesture explain his entangled intrigues, still further confounded by his episodes.

All the dramas of the Spanish theatre, as well as a great many of the ancient English pieces, are scarcely anything else but an assemblage of unconnected scenery, any imitation of which should be carefully avoided; and the same may be observed with regard to the greater part of dramatic productions.

NOTE. Our observations here relate solely to the theatrical business of the piece; for no person can be blind to the poetic beauties contained in the dramas of both England and Germany.

Whatever is attempted in a ballet must be executed with clearness, precision, and a certain exactitude of manner. Digressions and long narrations are inadmissible, instead of which action and incident must be employed; these alone are capable of conveying the meaning of the subject, and of making any deep impression. A recitation which the performer has closely studied in order to explain it by gestures, cannot be perfectly understood unless some preceding action, upon which it must be founded, has been exhibited. The beautiful narration of *Theromene* in pantomime would become downright nonsense if the catastrophe which it describes had not already been represented.

We may be allowed to work up a subject that has already been treated by others History and fiction are open to all; the difficulty is to know how to make a proper use of them; when the attention of genius is drawn to any part of them, it is then alone that we may expect to see them successfully employed.

Aeschylus, Sophocles, Euripides, Corneille, Racine, Voltaire, Metastasio, Zeno, and Alfieri have often written on the same subject; but each has made it different by giving it after his own peculiar style and genius. The same observations may be made with respect to the great masters in painting. The tale of *"Psyche"* has been handled by Raphael, Gerard, Errante and Appiani; that of *"Galatea"* by Raphael, On, Carracci, and L. Albano; *"Aurora"* was painted by Guido, Guercino and LeBrun; D. de Volterra, Carracci, Guido, Tintoretto, and Rubens have all employed themselves upon the subject of *"Goliath"; "The Slaughter of the Innocents"* has occupied the talents of Raphael, Poussin, Rossi, Rubens, Gioseppino, and Le Brun. G. Campi, fearless of the rivalry of Titian, painted *"The Assumption"*, and in this masterpiece perfectly imitated the Venetian artist.

Numerous other subjects were considered by the great masters as common property. Each embellished the same history or fable differently from the other by introducing some new circumstance, or by adorning it with some beautiful episode; which traits of distinction would have been lost to us without this sort of emulation. Hence it appears that as often as the same subject falls into the hands of genius, it may be adorned by novelty and variety.

This is a sort of exercise of emulation very advantageous to young artists, since it gives rise to comparisons between their respective productions; faults are thus almost instantaneously perceived and as soon corrected. They would thus acquire experience also, without which we cannot attain to truth and perfection. While engaged in selecting a subject, be careful to make a choice of one proportioned to your own peculiar ability; undertake nothing above your power.

CHAPTER 7.

ON DRAMATIC ACTION AND PASSION.

"Les passions sont les dieux du theatre."
(*Marmontel.*)

Genius must be restrained by rules, and nature should be regulated by art. How well contrived and finely constructed is the *"Saulle"* of Alfieri! It is a masterpiece of the modern drama. But what absurdity may be observed in the arrangement and execution of the subject of the *"Heraclitus"*, or *"Famous Comedy"* by Calderon! Unbridled imagination quickly falls into senseless extravagance; but when guided by taste and philosophy she produces an *"Iphigenie"* or an *"Athalie"*.

"In order that the design of a work may be comprehended, it should be simple, and independent of that general harmony which insensibly delights the eye or ear; any discordance between the lesser parts proves, not the genius, but the stupidity of an artist. What obliges us to admire a noble work is a fancy at once fruitful and well regulated, which could conceive and reduce to uniformity any vast design."
(*Marmontel*)

In Ballets, as in the Grand Operas and Lyric Tragedies, the imagination may be allowed some irregularities; the scenery and embellishments that pieces of this kind require, give permission to such liberties, but they should be indulged in with care. In certain situations, some license may and ought to be permitted, particularly to produce effect or to increase the interest of the piece. Even the ancients themselves sometimes passed the limits of these severe regulations, but it was always done with good taste and great art. Their example in this instance may be imitated, as well as that of several celebrated moderns; and whenever the subject on which we are occupied can, by this means, be improved, it should be remembered that the unity of time and place is not a law that may never be broken.

Although a dramatic and pantomimic action may be perfectly conceived in all its parts, yet if not furnished with interest and incident, it will produce but little effect. To avoid falling into such defects, therefore, it is necessary to select a good subject, as has already been observed; one that continually exhibits a varied and striking picture of the passions.

NOTE. The *"Varron"* of De Grave is a production both witty and well contrived; but, being defective in interest as well as incident, was soon rejected at the theatres. Numerous are the pieces of this kind, and similar is the fate of them all. *"Non satis est pulchra esse poemata; dulcia sunto,*
Et quocumque volent, animum auditoris agunto." (*Hor.*)

Perhaps no dramatic writer abounds more in dramatic action than Shakespeare; Schiller, also, following his great model, is fruitful in incident. Calderon, too, notwithstanding his defects, is another instance of dramatic motion.

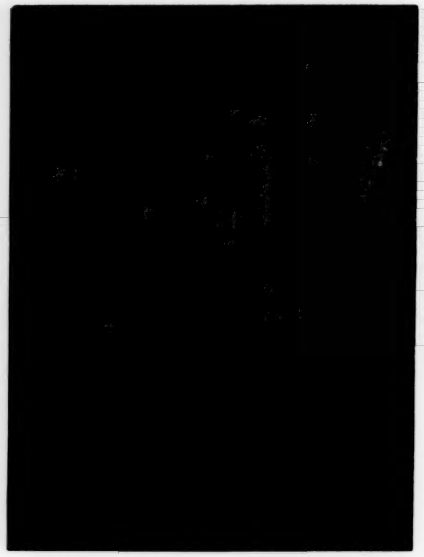
When the passions are faithfully portrayed, our attention is fixed, and our interest never flags. The *"Varron"* by De Grave, though a production full of art and contrivance, and very witty, could not retain its place on the stage from want of action and interest.

Pathos is the most essential qualification of dramatic pieces, and it ought to be the same in ballets d'action. It is admirable in *"Ines", "Merope", "Iphigenie", "Zayre"*, and *"Romeo and Juliet"*. Imitate in this particular the celebrated Voltaire. Where is the writer who has treated on the passions in a more masterly manner, and with more philosophic knowledge than this extraordinary man? He is the most pathetic of tragic poets. He moves, inflames, and transports us! What an endless variety of pictures does he display! He is as much a painter as a poet; all is great and true in his productions. He has beheld nature with the eye of a Titian, and he has described her with all the depth and energy peculiar to that divine artist. The dramatic art was advanced by Voltaire to its highest perfection. In the plots of his pieces there is more life, and in his characters there is more variety, than in those of any writer who had preceded him. He is also more diversified in the choice of his subjects, and has exhibited more novelty in his representation.

This philosophic poet understood better than any of his rivals how to instruct, at the same time that he delighted and interested the spectators. From whatever age or nation he took his subject, he had always a moral end in view which tended to our improvement; at once to delight and instruct is the first axiom of dramatic writers.

(*Continued Next Month*)

Student



• NEW YORK, N. Y.—The Children's Repertory Ballet Group which sprang into existence last December when Annette Van Dyke was called upon to direct a benefit performance of Debussy's *La Boite a Joujoux* for the New York Orthopaedic Hospital, is, at the present time, being enlarged and plans are going rapidly ahead for a series of weekly programs which will be given at Loew's Ziegfeld Theatre in the near future. As will be remembered, a group of talented child dancers were chosen from outstanding dance studios in the city and near suburbs for the December production at the Waldorf. A duplicate procedure is being carried out at the present time. Any child between the ages of eight and fourteen, with three or more years of ballet or rhythmic dance training, is eligible for membership after an audition. These auditions are now being held in the Studio Workshop in the Ziegfeld Theatre building by Miss Van Dyke.

•

Waldeen, the young dancer from California who made her eastern debut at the Guild Theatre in New York last season, has joined the teaching staff of the Neighborhood Playhouse of the Theatre which began its fall season on October 4. She will give instructions in pre-classic dance form, preparing students for the Louis Horst course in characteristic style dances. Jane Dudley has also been engaged to assist Martha Graham in teaching elementary and advanced dance technique at the same school.

•

Miriam Marmein, American mime and dancer, writes us that she was practically marooned in Springfield, Massachusetts, during the recent flood. The incident has furnished her with a new idea for a dance to be known as *The River.*

•

The Ethel Conte Group of Development through Self Expression presented a dance recital recently in the Riverdale Presbyterian church, Riverdale, New York City. The group consisted of local Riverdale girls between the ages of nine and fifteen. The Riverdale News attributed to Miss Conte's Latin background a "feeling for rhythm and music that is rare among artists."

Upper Left: ELSA KLEINMAN *doing a Del-Wright tap routine way out in the Philippines, as she appeared at a Dance Recital given by pupils of Carmen Kleinman in Manila.*

Center: BETTY ANN PRICE, *pupil of Marion Bailey Springer, Atlanta, Ga.*

Lower Left: PATTY HACKENSMITH, *3-year-old student of the Meglin-Fanchon and Marco Studios, Los Angeles, Calif.*

Lower Right: JANE WURSTER, *pupil of the Maendorff School of Dancing, Upper Darby, Pa.*

With Elsa Ruth Heilich, the new president in the chair, the New York Society of Teachers of Dancing held its first open meeting of the season September 18, at the Astor. Donald Sawyer was guest teacher and on the demonstration program were: Oscar Duryea, Thomas Riley, Bernie Sager and Isabel Grant Pillans. October 9 will be a guest meeting. The Society is now in its twenty-fifth year.

•

The sixtieth annual convention of the American Society of Teachers of Dancing was held at the Astor Hotel August 15 to 20. The faculty included: Ruth Byrne, Fred LeQuorne, Eddie Mack, Arthur Mahoney and Thalia Mara, Sophie W. Reed, Amdur, Ruth Blankenhorn, George W. Lipps, Ethel E. Early, William H. Souder, Roderick C. Grant, Catherine McVeigh, Philip H. Coleman, Lydia Novak, M. C. Richards, Florence Topham, Miss Olive, Kathryn MacGarvey, Mme. Annette, Yolan Szabo, Anna Cross, Irene Lingo Tungate, Helen J. Wheeler, Paulyne Hubbard and Isabel Pillans.

•

A busy winter season is shaping up for the Donald Sawyer Studios. Mr. Sawyer is forming a group teachers throughout the country who have studied in his school, to assist one another in their dance problems. He plans to issue a monthly bulletin for the discussion of various problems and to keep the teachers posted upon the latest dance developments. This group will not in any way constitute an affiliation in the usual sense of the word. Teachers joining the group will not be absorbed into one unit, but will, on the other hand, receive added

and Studio

attention through being sponsored by a reputable New York School. The official name for the bulletin has not been chosen as yet, but the first copy will be sent to teachers November 1. Aside from this activity Mr. Sawyer has been awarded the contract for teaching at the Ethical Culture School. He will hold classes in ballroom dancing twice weekly, featuring old-fashioned square dances as well as modern steps. Don Begenau of the Sawyer staff has been appointed secretary of the dance department at Adelphi College where Ruth St. Denis is director assisted by Anna Austin and Jack Cole. On October 28 the entire staff of dancers will give a concert of the various dance forms for which they are noted. Four couples from the Sawyer school will take part in the ballroom exhibition. Eugenia Foley and Don Begenau will demonstrate ballroom technique.

•

Fred Freddin, acrobatic instructor, is in the process of moving into new quarters, the exact location to be announced next month. Meanwhile messages for Mr. Freddin are being taken by THE AMERICAN DANCER.

•

Joe Stroud has joined the staff of the Martha Morrow School, Tuckahoe, N. Y., as tap and acrobatic instructor.

• STAPELTON, STATEN ISLAND, N. Y. The Staten Island Ballroom Dance Club, whose slogan reads "Life Is Swell When You Dance Well," opened at the Atlantic Rotisserie September 25 with a demonstration of the Lambeth Walk. Robert Heffner is the dancing instructor.

• HARTFORD, CONN.—The Connecticut Dancing Teachers Club had scheduled its one-day session for Sunday, September 25, but the disastrous flood which hit New England a few days before made roads impassable and caused Mme. Annette, President, and Sarah S. Estlow, convention chairman, to postpone the meeting. The date selected was October 2, and the meeting was held in the Knights of Columbus Auditorium. The faculty consisted of Mme. Sonia Serova, Donald Sawyer and Bill Pillich.

•

Walter U. Soby reports that although his Hartford studio was without telephone connection for more than a week, his summer home at Beach Park on Long Island Sound withstood the onslaught of wind and rain and remained undamaged in spite of great loss reported all along the shore.

• PORTLAND, MAINE—The Three Arts Studio announce that they enthusiastically and optimistically salute the forthcoming season. "Returning prosperity is indicated everywhere. This is the year when parents will be able to give five million boys and girls in this country the advantages of expressional training." Pupils of the school gave an exhibition of their work in the studio October 1st.

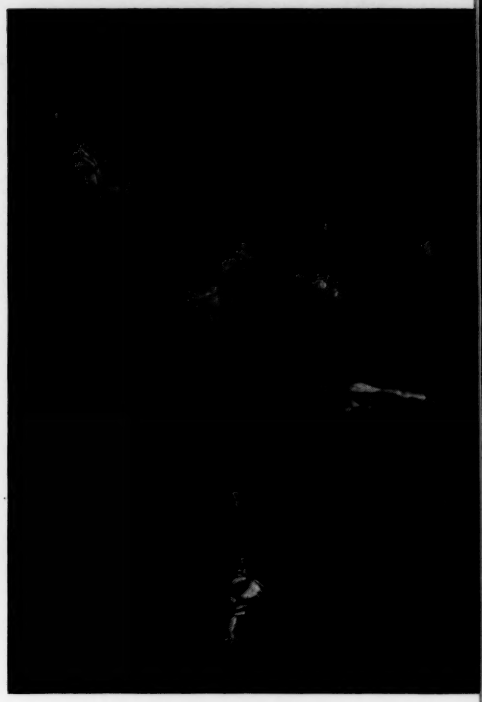
• CAMBRIDGE, MASSACHUSETTS—Natasha Miklaschevska, formerly of the Russian Ballet, has joined the teaching staff of the Katherine Dickson School. Mlle. Miklaschevska was graduated from the Imperial Theatre Ballet School in Moscow after seven years' study. She has appeared in ballet and opera throughout Europe and South America. She has also appeared with the Diaghileff Ballet Russe de Monte Carlo.

• WINNIPEG, CANADA—Bill Moffa writes from the Elizabeth Potter Dance Studios in Winnipeg, where he was engaged to train skating pairs to perform exhibition dancing on skates. Figure skating is quite the vogue in that part of the country and Mr. Moffa, at the meetings held by various skating clubs, convinced the gentry that ballet training was all important to the art of figure skating. Ballet classes were begun at the Elizabeth Potter School and Mr. Moffa has now returned to Los Angeles, where he has resumed his classes.

• TORONTO, CANADA—Beth Weyms' Dance Studios, the Ottawa Canada Branch, are presenting an opening revue sometime during the month of October entitled *Fall Fashions in Song and Dance.* A special visitors' day is to be held and the studios will be opened to the public. Members of the *Stars of Tomorrow* revue troupe will present class work and numbers in costume.

• MAPLEWOOD, NEW JERSEY—Clara Deisler Kettenring writes that she presented the Lambeth Walk recently at the Stockton Hotel in Sea Girt, New Jersey. Seven couples demonstrated and the guests in the ballroom and cocktail lounge joined in. Looks like this new English dance is going to be a smash hit everywhere!

• NEWARK, NEW JERSEY—Several of the students of the Leona Turner School of Dancing who have achieved distinction during the summer are the Misses Betty Hull, who is now a Rockette; Ruth Mason, who was admitted as an active member of the Dancing Masters of America Normal School; Thelma Haywood and Audrey Taylor, who



To the Right, Reading down—

ANNABELLE SIDES, *pupil of the Steinmann School of Music, Dancing, and Dramatic Art, Chicago, Ill.*

MARY LOU POST, *student of the Goodsell School of Dancing, Fullerton, Calif.*

HEATHER COOKE, *acrobatic pupil of Marie Palmer-Chizzola, Trinidad, B.W.I.*

To the Left—

JUNE BENJAMIN, *pupil of Doris Wacker, Roselle Park, N. J., as she appeared in the recital held at the High School on June 3rd.*

Snow White, LEIESE MCDONALD; *Prince Charming,* BILLY MCDONALD; *Dwarfs,* DORIS BUTT, DOROTHY POOLE, PRISCILLA NALCHAJIAN, LEAH KNOWETON, MARCIA JOHNSON, DICKROW NALCHAJIAN; *Wicked Queen,* MARGARET RYAN; *pupils of Mildred L. Dolbeare, Everett, Mass.*

are now on tour with the Gae Foster troupe; Peggy Powers, who was seen in *Stage Door* with the Newark Repertory Group; and Jane Warren, who is now appearing with the Little Theatre Group at East Orange. All these dancers were trained at the Turner School and all of them appeared in Miss Turner's annual spring revue, *Dancing Thru.*

• MERCHANTVILLE, NEW JERSEY—Gladys Kochersperger announced the opening of the fall and winter season of her dancing classes with a reception which was held Saturday afternoon, September 17.

• ORANGE, NEW JERSEY—Joan Voorhees of the Joan Voorhees Dance Studio recently announced that Miss Dorothy Harper Ludlow would be connected with the studio in the capacity of teacher.

• WILKES-BARRE, PENNSYLVANIA—The students of the Tony Grant Dancing Studio held a meeting in the Studio's Miniature Theatre on September 10 for the purpose of forming a dancing club. Several hundred students attended and the club adopted the name "The Tonyettes." Dance entertainments will be presented every two weeks in the Miniature Theatre.

• WASHINGTON, D. C.—Leroy H. Thayer recently announced that Paul Mathis, well known New York teacher of Modern Ballet, is to be associated with him at his Connecticut Avenue Studios. Mr. Mathis is a student of Mary Wigman, Volinine, Mordkin and Albertieri. He has just recently returned from an extended European concert and study tour. While in Paris, he worked with Madame Ronsay, teacher of East Indian dances, whose pupil, Simkie, is the dancing partner of Shan-Kar.

• CHARLOTTE, NORTH CAROLINA—The Misses Frances and Elizabeth Henderson, operators of the Henderson School of Dancing, write that Miss Ruth Covington, who is Miss North Carolina and Miss America the Third, received all of her training in the Henderson School. It was Miss Covington who introduced the *Fur Dance,* a dance which she performs clad only in a magnificent set of silver fox furs. She is now touring the country giving exhibitions of the unique dance.

• LOUISVILLE, KENTUCKY — Arthur Lane of the Arthur Lane School of Dancing writes that he is busily making plans for a big fall season. He is opening two branch schools in different communities. His faculty is made up of Margaret Friedlander, ballet; Tom Godfrey, fencing; Dorothy Numann, beginners' tap, and Bertha Gerlagh, assistant ballroom. Mr. Lane himself teaches advanced and professional tap and ballroom.

• SOUTH BEND, INDIANA — Maxene Mollenhour sends us an elaborate and pertinent brochure showing the new location of her School of Stage Dancing. Miss Mollenhour, who taught ballet at the normal school of the Chicago Association of Dancing Masters this past summer, like most of the teachers throughout the country at this time, is making elaborate plans for her fall season.

• CHICAGO, ILL.—Merriel Abbott celebrates her twentieth anniversary this year and has opened new and extraordinarily beautiful studios. Her associate teachers include Mme. Elizabeth Kovriguine, ballet, Senor Jose Castro, Spanish dances, James A. Rozanas, acrobatic, Bobby Rivers, tap, and Alvera Walker and Melba Cordes.

•

Helen Steinmann has taken over new and attractive studios which include a large stage and auditorium where performances may be held. The Steinmann School includes music and dramatic art.

•

Mary Vandas has moved to the Lyon & Healy Building where she has a lovely, spacious studio. Sylvester Smith is associated with her. •

Marilyn Meske, young dancing teacher from Marion, Ohio, who has gotten all her tap work from Fran Scanlan of Chicago, was recently crowned "Miss America" in Atlantic City. She won four points on her tap routine in the contest. It was "Master Medley" which Fran Scanlan taught also during the DMA Normal School in New Orleans.

• MILWAUKEE, WISCONSIN — Claudia Druschke, well known teacher who has just returned from Hollywood, where she spent the summer studying with the ace dance directors of the picture studios, announces the reopening of her school in Milwaukee.

• DALLAS, TEXAS—Sam Bernard, local Dallas dancing teacher, has introduced an innovation into the profession. He is busy running down clues which might have a bearing on the controversy which disputes the fact that Jesse James, the famed Missouri outlaw, was shot in the back by one of his gang. Twentieth Century-Fox is making a picture on this subject and Mr. Bernard is anxious to unearth any available contradiction to the legend. He has already discovered a man he believes to be Jesse James in a Joliet (Illinois) prison. He is hard at work on the project and hopes to bring out evidence which will shed new light on "the life and death of Jesse James."

• PORTLAND, OREGON—Alta E. Travis writes us that she reopened her studio September 15. It already looks like a busy season, she adds.

•

ST. LOUIS, MO.—Meglin-Fanchon and Marco presented a large kiddie revue aboard the S. S. President, a large excursion boat on the Mississippi River, recently. Two hundred children were presented in about sixty-five numbers. Evelyn Thomas, a young St. Louis girl, showed great promise in her remarkable toe work. She is thirteen years of age and has been studying only three years.

CALIFORNIA
by DORATHI BOCK PIERRE

SAN DIEGO, CALIFORNIA — Ralph Thompson, Jr., resumed his teaching in San Diego September 17 after the closing of the Hollywood Bowl season. At the Bowl Mr. Thompson was seen as stage director and featured dancer in the Kosloff Ballets.

•

ERNEST BELCHER announces that Sam Mintz, well known acrobatic instructor, has joined his faculty and will teach acrobatics.

•

MICHAEL G. MICHAEL, head of an acrobatic dancing school in New York, is opening an extensive school of acrobatics and body culture in Hollywood at the end of the month.

•

PAQUERETTE PATHE, who was an instructor in the Jooss-Leeder School in England, and who toured this country with the

(*Continued on page* 32)

At the Left—A Group directed by MAURICE KOSLOFF, *noted Studio Film Dance Director, who has been assigned to Terpsichore Director of San Francisco's World's Fair.*

Below—Moonlight Ballet presented by students of MILDRED REAMY, *Little Rock, Ark.*

D. M. A. BULLETIN

(*Continued from page* 23)

So here's where I sign off in someone's favor
Who knows his definitions at a glance.

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CLUB INCORPORATES

The St. Louis Dancing Teachers Association Affiliated Club No. 21 has been incorporated under the state laws of Missouri.

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LETTER FROM GUSTAV HOLZER, Bremen, Germany

Dear Mr. Thayer and Mr. Soby:

The highly esteemed Principal of your organization, Mr. F. W. Kehl, has gone forever. This news struck on me so suddenly that I can't explain what a big loss his death is, not only to myself but also to the whole world interested in dancing. Since 1908, when Mr. Kehl's style of ballroom dancing was adopted as universal by the Congress held at Vienna, his kind of dancing has been predominant all over the world.

You may rest assured that the memory of this dear friend will be held in honor by all German dancing masters who knew Daddy Kehl.

Sincerely yours,
GUSTAV HOLZER.

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PERSONALS

ANNOUNCEMENT OF MARRIAGES

Mr. and Mrs. A. J. Weber of Brooklyn, N. Y., announce the marriage of their daughter, Doris Frances, to Mr. John Frederick Lea on Saturday, September 17, 1938.

Mr. and Mrs. Ernest J. Lawton of Palmer, Mass., announce the marriage of their daughter, Virginia, to Donald Sutherland on Saturday, September 10.

•

NEW STUDIO

Eleanor Hackworth has opened a new studio at Nederland, Texas.

Juanita Rios, Secretary of Club No. 15, has joined the staff of the Kent McCord School in Tampa, Florida. She will have charge of the tap and ballroom departments.

•

CONVENTIONS

ASSOCIATED DANCING TEACHERS OF SOUTHERN CALIFORNIA, CLUB No. 1

The sixteenth Annual Convention of the Associated Dancing Teachers of Southern California was held this year on August 21, 22, 23 and 24 at the Roosevelt Hotel in Hollywood, with Ernest E. Ryan, president, in charge.

The distinguished faculty consisted of Jules Swart, Merle Grauer and Florence Gaynore, who with Mr. Ryan taught ballroom dances; H. A. Hemphill and Jose Juneda taught Spanish; Ray Leslie, Dave King, Ralph Thompson, Jr., and Grace Heiges taught tap; Margaret Ketchum taught an Oriental number, and Blanche Courtney, Lois Naudain and Nico Charisse taught ballet. Karl Peters gave an acrobatic number.

Dorathi Bock Pierre spoke at the luncheon on August 23.

The convention was very well attended with teachers from Maine, Florida, Pennsylvania, Texas, Missouri and Oregon joining the California teachers in learning new and interesting routines.

•

CALIFORNIA ASSOCIATION, CLUB No. 13

The California Association Teachers of Dancing Affiliated Club No. 13 held their 1938 Convention at the Whitcomb Hotel, San Francisco, September 3, 4 and 5. Those included on the Faculty were Mr. and Mrs. Ray Leslie in tap dancing and Mr. Paul in acrobatic work.

•

FLORIDA SOCIETY OF TEACHERS OF DANCING, CLUB No. 2

The Florida Society of Teachers of Dancing met in Tampa September 24 and 25 at the Tampa Terrace Hotel. The teachers for the forum were: Mae Rose (Miami), tap; Llanca Shear (West Palm Beach), ballet; Kent McCord (Tampa), ballroom. As a novelty, Bonita Richardson of St. Augustine taught the teachers and the hotel guests the Lambeth Walk.

The following program was presented:

Rumba (presented by Kent McCord)—Josephine Gzanez, Frances Mae McLeod, Gloria Lidson, Mary Lucy Collette, Ann Dillard, Ann Blake.

Tap Number (presented by Miss Morrall)—Margo.

Nautch (presented by Josef Castle)—Ella Beth Laird.

Kitten on the Keys, Novelty Tap—Myrtle Henderson Byron.

Cymbal Dance (presented by Ella Mae Holder)—Ruth Holder.

DANCING MASTERS OF MD., VA., AND WASH., D. C., CLUB No. 17

The Dancing Masters of Maryland, Virginia and Washington, D. C., held their annual election of officers at the first meeting of the new season. Leroy H. Thayer, President of the Dancing Masters of America, Inc., was unanimously re-elected president of his local club. Others elected to office were: Julia Harper, Richmond, 1st Vice-President; Julia Cunningham, Washington, 2nd Vice-President; Ella Banks, Baltimore, Secretary; Charles Henkel, Newport News, Treasurer. The three directors are: Mary Callaway, Alexandria, Va.; Adelaide Courtney and Mary Margaret Mahan, Washington, D. C.

An instruction program featured Paul Mathis, formerly of New York and now on the staff of the Leroy Thayer School in Washington, Julia Cunningham, and Adelaide Courtney.

Following the meeting President Thayer was honored at a dinner party given by the officers and members of his club. Out of town guests included teachers from New York and Philadelphia.

We Want Costumes!

Kiddie Costume Contest

THE AMERICAN DANCER is offering three monthly prizes of $2.00 each for the most original costume ideas for children. Send *yours* in today.

RULES

Ideas must be clearly drawn and described and must be original. Designs will be judged for originality and practicality—not for the quality of art work—so if you have an idea don't be bashful about submitting it.

The three costumes chosen each month will be published in THE AMERICAN DANCER. The ideas chosen will be illustrated by THE AMERICAN DANCER staff artist, the designer receiving a credit line in addition to the cash prize.

All contributions must be in the New York office of THE AMERICAN DANCER no later than the 15th of each month.

Designs cannot be returned unless ample return postage is enclosed.

THE AMERICAN DANCER does not assume responsibility for the loss of or damage to any contributions.

Address all contributions to: Art Editor, THE AMERICAN DANCER, 250 West 57th St., New York, N. Y.

Dance Teams

TOWNE AND KNOTT played a successful engagement at the Mayfair Club in Boston during the convention of the Boston Dancing Teachers Club in that city. So delighted with the individuality and charm of their numbers were the teachers who saw them dance that they were invited to dance at the Club's annual banquet at the Bradford Hotel. They did their novel *Barbaric* to drum accompaniment which was received with tremendous enthusiasm.

VIVIAN AND ENRICO FLORIO are now appearing at the Tokay Restaurant in New York.

MAURICE AND CORDOBA are in the new show in the Persian Room at the Plaza.

RAMON AND RENITA are making quite a hit on the famed St. Regis Roof.

GEORGES AND JALNA are still entertaining the nightly throng at the famous California Cocoanut Grove.

RICHARD STUART and Flora Lea are presenting *Ideas in Dance* at the Hotel Adelphia, Philadelphia.

ELAINE and FRED BARRY opened for a two-week engagement at the Jefferson Hotel in St. Louis September 23 and on October 8 they opened at the Drake in Chicago for an indefinite stay.

ALBERTO GALO reports: Enrica and Novello played one week at Loew's State and then went into the New Yorker Hotel. . . . Federico and Rankin are in Milano, Italy. . . . Cesar and Doree are at the Moulin Rouge, Athens, Greece. . . . Betty and Freddy Roberts are in Venice, Italy. . . . The Paulens are at the Bamboo Gardens, Washington, D. C. . . . Temple and Jaren are at the Mayfair Club, Boston, Mass. . . . Pancho and Dolores are playing a return engagement at the Havana Madrid, New York. . . . The Florios are taking new work from Galo while they are appearing at the Tokay. . . . Kay, Katch and Kay, one of the most sensational dancing trios, are polishing some new work given them by Galo. . . . Mario and Lillian are at Benny the Bum's, Philadelphia. . . . Doreen and Douglas are working on new Galo routines. . . . Baron and Blair have just finished their second successful engagement at the Bon Air Country Club, Chicago. . . . De Angelo and Porter are in their seventeenth week at the Casino la Playa, Havana, Cuba. . . . Minor and Root are taking new routines by Galo.

ALBERTO GALO

MARIO & FLORIA

WAIMAN GALO STUDIO
PROFESSIONAL EXHIBITION BALLROOM ROUTINES
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MARY RAYE AND NALDI appeared in the stage show *Say It With Music* at the Radio City Music Hall recently. They are booked solid until September, 1939, including engagements in Philadelphia, Florida, Chicago and back to Ben Marden's Riviera in New Jersey.

Marylinn and Michael are still in the Rainbow Grill where they have danced nightly since early summer. They recently presented their latest number, arranged by Galo, with great success. They have broken the record for dance teams at the Grill by staying for 30 consecutive weeks and are remaining there indefinitely.

Cesar Tapia was reported killed in Europe but letters from him prove the rumor false.

FRED LEQUORNE reports: Roselean and Seville have just completed four shorts for Warner Bros. Mr. LeQuorne is staging the dances for them. . . . Gillette and Richards are back at Deauville, France. . . . Estelle and LeRoy, whose European billing is "The most beautiful dancers in the world", have appeared at the Ambassadeurs, Paris, Casino Bellevue de Biarritz, and the Grand Music Hall, Paris. . . . Joe and Betty Lee will soon be returning from the Copacabana in Rio after a successful eight weeks' engagement. . . . Byrnes and Swanson are taking some new routines from Mr. LeQuorne. . . . The Townsends are remaining in Rio for two more weeks. . . . Florence and Alvarez are now appearing at the Roxy, New York. . . . Grace and Nikko just returned from Europe and are opening at the International Casino, October 8. In addition to doing their own comedy dancing act, Nikko will also act as Master of Ceremonies. . . . Crawford and Caskey have just opened at the Biltmore Hotel for an indefinite engagement.

THE HARTMANS, satirists of the dance who are sensationally successful in *You Never Know,* new Shubert musical, are doubling at the Persian Room of the Plaza Hotel.

THE CRANE TWINS are doubling at the Waldorf.

DONALD and DREMA spent the summer at the Grossinger Country Club, Ferndale, N. Y.

ESTELLE, of the team Estelle and LeRoy has been receiving considerable attention in the Parisian newspapers and smart magazines both here and abroad for her stunning wardrobe. A recent clipping shows a picture of her in a Mainbocher model in blue chiffon with the bodice printed in shades of blue. The occasion was the team's opening at Les Ambassadeurs. As this issue goes to press they have arrived back in New York for the winter season.

Amateur Dance Couples
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FEDERICO *and* RANKIN

HOLLAND and HART are currently appearing at the Palmer House.

DARIO and DIANE are opening New York's new Casanova Club with Dave Apollon's orchestra.

VELOZ and YOLANDA are appearing in the Chicago Theatre.

HARRISON and FISHER are a part of the stage show at Radio City Music Hall doing a number they call *Amphitryon* 40.

TO DO THE HAIR UP . . . or to abide by the conventional bun which the feminine half of most dance teams affect is the question these days. Kathryn Kuhn is our authority for the prediction that most of the girls will not put their hair up for although it is lovely for the very young, the majority will find it too trying. Then, too, there is the fact that an up-swept hair-line is more apt to betray any straining of neck muscles in a strenuous routine than a softer hair-do. The problem of combs doesn't bother dancers at all . . . for they don't dare use them! It is reported that Yolanda, of Veloz and Yolanda, tried her hair up and liked it immensely but as Frank Veloz *didn't* like it, she returned to the bun she has always worn. Ruth Harrison, of Harrison and Fisher, wore hers up a few times and as yet hasn't gone on record as to whether it will be permanent. Miss Eric of Eric and Roberts is definitely *up,* while Estelle of Estelle and LeRoy headed for the hair-dresser to have an upswept coiffeur especially created for her almost as soon as she landed on these shores. Mary Raye, of Raye and Naldi, tried the upswept style and found it most becoming, but abandoned the idea because it was too hard to keep it chic while she was dancing. All in all, the trend seems not to be *up* to any serious extent among dancers!

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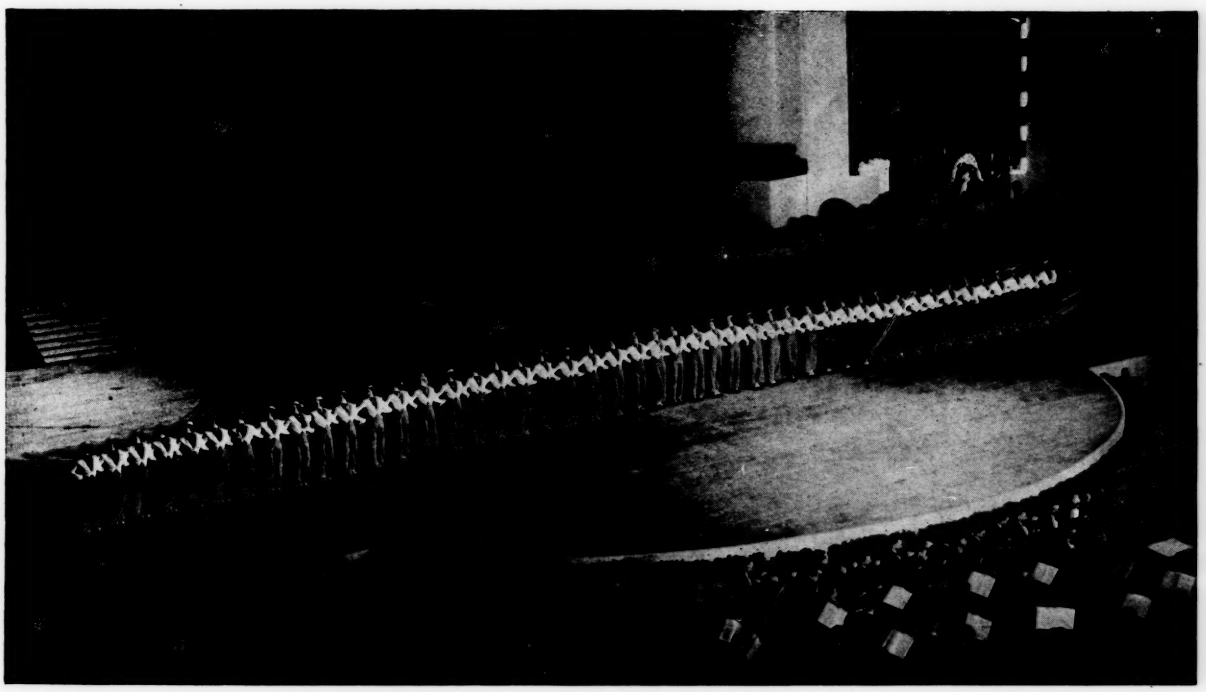

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HANDLE WITH CARE

(*Continued from page* 12)

variations of the same movements done to different rhythms and the addition of new and interesting characters or adventures. A polka learned and executed as a French doll is many times more palatable than the dry, technical skip and gallop. Nursery rhymes, with which most little people are familiar, are also good to include. Likewise, for a rest period, it is much easier to sit quietly while Teacher helps the "cat" to learn to skip if one is supposed to be a "mouse."

Average babies, up to five years, should be able to learn readily to skip, polka, curtsey, point a toe or a heel, gallop sideways, march (in time), execute a *jete, pas de chat, pas de Basque* and *Ballone,* as well as a few combinations. These with the natural walking and running movements are adequate to use for illustrating or dramatizing ideas.

When teaching tap to babies, try to see that each movement or tap is executed clearly, with ankle and knee-joints relaxed. A single "time step" may be taught by dividing it into two parts. Teach first, for instance, a slap step forward right; step left, closing to right. Repeat on the same foot until well learned. Save the reversal for the next lesson. Again, do shuffle right, hop left; step back right. Alternate and continue until fairly familiar. After several lessons combine the two parts starting with shuffle, hop, step, slap, step, close. Talking the movement in rhythm often serves as a short cut to learning the execution.

A bit of mat work is good to round off the lesson. It serves as both mental and physical relaxation. Have the children lie quietly on their backs for a few moments and breathe deeply, then reaching forward with the backs of the hands together sit up slowly and touch the head to the knees. Roll back to position slowly, making the lower vertebrae touch the floor before the upper ones. This helps stretch the spine and strengthens the "tummy" muscles.

Still lying flat on the back have the youngsters lift the right leg straight up and lower to the floor. Do this eight times or more, then repeat to the left.

Still in prone position, with the hands on the floor at sides, palms down, lift legs and hips up and over the head until the toes touch the floor and knees reach the shoulders. Rock up and forward to sitting position. Continue rocking back and forth, keeping the hands on the floor to help push if necessary (good for strengthening the back).

Front somersaults are good for lung expansion and are such fun!

Rolling over and over sideways, starting face down with the weight on both hands, elbows straight, torso lifted, feet together, is good to strengthen the arms for later cartwheels, handstands, etc.

A nice formality is to finish the lesson by joining hands in a circle making a low bow or curtsey with mutual thank-yous.

Your troubles will all be little ones if you handle your babies with care.

STUDENT—STUDIO

(*Continued from page* 28)

Jooss company, opened the only branch of this famous school in Hollywood September 15. An interesting phase of the work she is offering is the teaching of the dance notation perfected by Rudolph Von Laban, "Kinetography Laban."

•

MAURICE KOSLOFF has enlarged his studio in order to accommodate the number of additional classes he finds necessary. This includes some 1,500 square feet of extra floor space. There is also a small theatre with a seating capacity of 100.

CORRECTION !

The prices on Baum's taps which were listed in the October issue of THE AMERICAN DANCER were incorrect.
The following are the correct prices:

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Supplements: 1, 75c; 2, $1.15; 3, $1.50; 4, $1.85; 5, $2.25.

In order to continue and extend the service rendered the dance by his *A Bibliography of Dancing,* Mr. Magriel has begun work on a series of annual supplements, the first of which (covering new material to the end of 1937) is just off the press. Four additional supplements, for which subscriptions are now being accepted, followed by a new edition of *A Bibliography of Dancing,* to include all supplementary material, are planned for the future.

A. V.

Folk-Dances of Germany, by Elizabeth Burchenal. G. Schirmer, Inc., N. Y. Price $2.00.

The folk-dance is, after all, the probable source of most of the artistic dancing that exists. Miss Burchenal has a clarity of description and demonstrates her deep understanding of the background of custom and tradition which is essential to a faithful presentation of that which is the principal charm of "the dances of the people," as she so aptly calls them. *Folk-Dances of Germany* is a worthy addition to the already long list of her books and describes many of these delightful *bunte Tanze* of which we have heard so much from travelers in Germany but know so little. It contains a mass of relevant information that is equally as important as the technical points.

A. J. Sheafe.

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2. EVENING IN PARIS—Solo acrobatic.
3. CARESS—Beginners toe or ballet number.
4. XMAS NIGHT—Baby strut dance.
5. AT THE PERFUME COUNTER—Ballet. Finale Scene 3.

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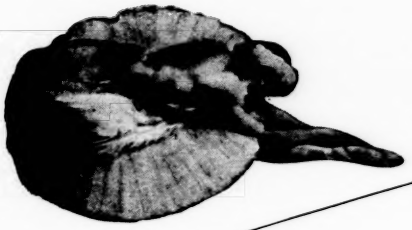

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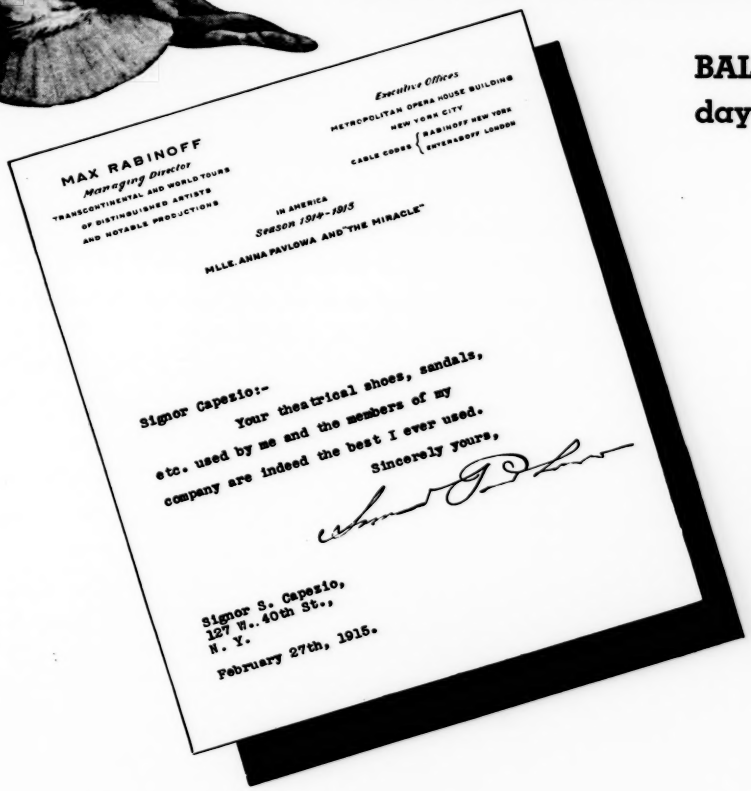

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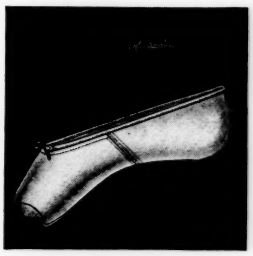

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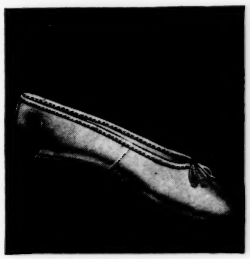

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AGENCIES IN PRINCIPAL CITIES

D. T. B. A. BULLETIN

by Marguerite Reynolds

THE Association's first meeting of the season was held in the Park Central Hotel Sunday, September 25, with 138 members answering the roll-call.

Activities at this meeting included a discussion of the plans for a renewal of the fight against W P A competition. Several members reported that free lessons by the W P A were curtailing enrollments in their schools. Mr. Parson reported that he had already started correspondence with both local and national officials of the Administration and that, if satisfaction could not be obtained from them, steps should be taken to appeal directly to President Roosevelt. A stronger and more forceful attitude must be taken by the entire organized profession, he said, unless private dance schools were to be eventually wiped out of existence by this type of competition.

It was decided, by unanimous approval, that an Honorary Branch be set up within the Association, to be known as the Dance Educators of America. Membership in this group will be open to honorary, active and life members of the DTBA who pass the test provided. This program of extension by the Association, together with a continued increase in membership, which now numbers approximately 350, has necessitated larger and more adequate offices than heretofore occupied in Steinway Hall. After October 1st, the club will have its headquarters at 1776 Broadway, corner of West 57th Street.

On the educational program for the September meeting were Nellie Cook, who presented a tap dance in Spanish Rhythm; Nadia Gueral, who taught an advanced ballet number, and Oscar Duryea, who gave a most pleasing version of the Shag, according to those present. Mr. Duryea was assisted by his daughter, Dorothea.

The *Palais Glide*, a ballroom dance which is sharing popularity in London with the *Lambeth Walk*, was given its American introduction as an added feature of the afternoon. Mr. Duryea also led the group in this presentation.

The date for the Association's one-day session during the Christmas holidays has been set for Sunday, December 18.

The next meeting will take place Sunday, October 23, at the Park Central. The annual election of officers will be conducted at that time.

FOOT NOTES

(*Continued from page* 17)

VALIA VALENTINOFF danced with Lisa Parnova in Toronto, Canada, before an audience of 6,000, on a program that was heartily received by press and public. Mr. Valentinoff substituted for Alexis Dolinoff who was originally booked to partner the balerina.

•

BILL PILLICH is on tour with an Albertina Rasch unit playing four weeks in Mexico City. The act has an option on a Cuban engagement and will return to New York sometime in November.

•

LOU WILLS reports: The Three Willettes, novelty acrobatic dancers, have been signed for Bert Earle's Screenland Beauty Revue. . . . Roberta Wynn returns to the Green Lantern Club, Schenectady. . . Marjorie Jane opens in an acrobatic number at Baltimore soon. . . . Cain and Cain, comedy acrobatic act, are playing clubs in and around New York. . . . Kay Hanson an acrobat and dancer has placed with the new Three Act and is now in rehearsal. . . . Lucy Greeno, eccentric acrobatic dancer, starts an engagement in Long Island City.

DANCE EVENTS CALENDAR

As much information is given as in available each month at the time of going to press, such as exact dates, theatres, etc.

DATE	ATTRACTION AND CITY	THEATRE
Oct. 12-30	Ballet Russe de Monte Carlo, N. Y. City	Metropolitan Opera House
15	Mordkin Ballet, New Brunswick, Canada	St. John High School
15	Theatre Dance Group, Baltimore, Md	Y.M.H.A.
16	Ballet Caravan, Chicago, Ill	Civic Theatre
17	Mordkin Ballet, Quebec, Canada	Palois Montcalm
18	Hanya Holm & Group, Courtland, N. Y	Normal College
18-19	Mordkin Ballet, Montreal, Canada	His Majesty's Theatre
19	Ballet Caravan, Ft. Wayne, Ind	Shrine Theatre
20	Mordkin Ballet, Ottawa, Canada	Capitol Theatre
21	Hanya Holm & Group, Rockford, Ill	Rockford College
21-22	Mordkin Ballet, Toronto, Ont., Canada	Massey Hall
22-23	Hanya Holm & Group, Chicago, Ill.	
24	Ballet Caravan, Milwaukee, Wisc	Pabst Theatre
24-25	Mordkin Ballet, Chicago, Ill	Chicago Civic Opera House
25	Hanya Holm & Group, Urbana, Ill	University of Illinois
25	Ballet Caravan, Ripon, Wisc	Ripon Theatre
26	Mordkin Ballet, Oxford, Ohio	Miami University
27	Hanya Holm & Group, Jacksonville, Ill	MacMurray College
27	Mordkin Ballet, Dayton, Ohio	Memorial Auditorium
28	Mordkin Ballet, Pittsburgh, Pa	Syria Mosque
28	Ballet Caravan, Cheney, Washington	East. Washington College of Ed.
29	Hanya Holm & Group, St. Louis, Mo.	
29	Mordkin Ballet, Columbus, Ohio.	
29	Ballet Caravan, Seattle, Washington	Moore Theatre
29	Martha Graham, Holyoke, Mass	Mt. Holyoke College
30—*Dec.* 13	Littlefield Ballet, Chicago, Ill	Chicago Civic Opera House
31	Hanya Holm & Group, Baton Rouge, La	University of Louisiana
31	Mordkin Ballet, Meadville, Pa.	
Nov. 1	Hanya Holm & Group, New Orleans, La.	
1	Mordkin Ballet, Akron, Ohio	The Armory
2	Martha Graham, Boston, Mass	John Hancock Hall
2	Mariam Marmein, Manchester, Mass.	
2	Mordkin Ballet, Kent, Ohio	Kent State University
2-3	Hanya Holm & Group, Dallas, Texas.	
3	Mordkin Ballet, Louisville, Ky	Memorial Auditorium
4	Hanya Holm & Group, Norman, Okla	University of Oklahoma
4	Ballet Caravan, Martinez, Calif	Jr. High School Auditorium
5	Hanya Holm & Group, Oklahoma City, Okla	Y.W.C.A.
5	Ballet Caravan, San Jose, Calif	Civic Auditorium
6	Benjamin Zemach & Group, N. Y. City	Y.M.H.A.
6	Sai Shoki, New York City	Guild Theatre
7	Hanya Holm & Group, Albuquerque, N. Mex	University of New Mexico
7	Ballet Caravan, San Francisco, Calif.	
8	Ballet Caravan, Fresno, Calif	White Theatre
9-13	Hanya Holm & Group, Los Angeles, Calif.	
9	Ballet Caravan, Santa Ana, Calif	Santa Ana High School
10	Ballet Caravan, San Diego, Calif	Savoy Theatre
10-11-12	Mordkin Ballet, New York City	Alvin Theatre
11	Ballet Caravan, Pomona, Calif.	
12	Ballet Caravan, Long Beach, Calif.	
13	Ronny Johanson, New York City	Y.M.H.A.
13	Ballet Caravan, Pasadena, Calif	Community Playhouse
15-16	Ballet Caravan, Los Angeles, Calif	Occidental College
17	Hanya Holm & Group, San Francisco, Calif	State Teachers College
17	Ballet Caravan, Phoenix, Arizona	Phoenix High School Auditorium
20	Hanya Holm & Group, San Francisco, Calif	Curran Theatre
29	Martha Graham, New York City	Y.M.H.A.

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A DANCER'S DIARY

(*Continued from page* 20)

"Where's the third musketeer?" asked Eric, looking around.

"She'll be back any moment," said Betty.

"Busby, mix us up some chocolate and we'll celebrate," said Eric, and pulled up a stool.

"Oh!" I gasped before I could think. "You're wonderful, Mr. Eric."

So then Mrs. Busby ran all around the kitchen, dropping things and spilling water, and Betty and I sat down with Eric and he told us lots of things about himself.

It seems everyone in his family is fearfully rich and they just go around from place to place all year long, just spending and going to parties. But Eric didn't like parties, and he couldn't stand being dressed up all the time, so he'd bought himself a sail boat and had gone over to Sweden and lived there, until this past year, all winter long as a Swedish fisherman.

Our mouths hung open when he told us that Swedish people eat pretty nearly all day long. And they are so polite that if you are a visitor in their home you *have* to tell what everyone shall do that day.

"I always said a picnic and a swim," said Eric, "because that's what everyone seems to like to do most. And the water is so blue and so cold and the grass is so thick and green. How I missed it all this year when I had to meet hundreds of people I didn't care one cent about."

He laughed. "If your mouths drop open any farther I'll have to take you all over to Sweden with me."

Pretty soon we were all laughing and drinking chocolate and I felt as if I had known Eric for years and Mrs. Busby kept throwing me grateful glances.

"Now what about this dancing?" Eric asked.

"Bobbie and I are going on a cruise to the South Seas," I told him. "Betty is the only one good enough to dance right off in Lochinov's company. We were going to practice in the ball room."

Then Eric's eyes grew bigger and bluer.

"Come on in the ball room, then," he said, "and get your shoes on and I'll play for you."

"You can play the piano?" we all gasped.

Eric's voice was very low.

"If I hadn't been so wealthy," he said, "I would probably have been a pretty fair concert pianist." He shrugged his shoulders. "Who knows? Come on."

Betty and I could hardly keep from jumping up and down as we followed Eric upstairs, through the library and into the ball room.

"He's just like a book," Betty whispered in my ear as we watched Eric open the white piano.

I was busy taking off my shoes and could only grunt. Besides I was thinking how perfectly wonderful it was that everything turned out right. Suppose Eric had been sarcastic and mean and had turned us out in the street or 'phoned the police!

But I even stopped thinking when Eric's fingers began to run over the keys. For a moment Betty and I just stood looking at each other. Because Eric played the sort of music that is more than music—you know, the kind that makes you want to laugh and cry.

Eric stopped for a moment and laughed at our faces. And then the door at the lower end of the ball room opened and Bobbie rushed in.

"Guess what!" she called, then stopped short, looking at the white lovely place. "Oh!" she gasped, "this is beautiful."

For a moment she didn't see Eric sitting there, but when she did she stood very stiffly and looked as if she wanted to run.

"Greetings, Bobbie," called Eric from the piano. "I've heard all about you. Come on and listen to this playing and tell me honestly what you think." And he smiled at her so kindly that she couldn't help but come up to the small platform.

I introduced Eric and then suddenly Bobbie found her voice again.

"Dorina, you and I sail next week Tuesday. You'd better hurry with those dances."

"I'm beginning practice right now," I said. And then Eric's fingers came down on the piano and the last glimpse I had of Bobbie's face as I did pirouettes was enough to tell me that she thought Eric was a pianist beyond compare. It was so nice to feel that everything was going to be all right.

SAI SHOKI

(*Continued from page* 13)

paucity of foot-work. The confusing ideas and elaborate pantomime of Japanese dancing is not evident in Korean dance art. Meaning is not stressed. The emotional is depicted rather than the material. As Sai Shoki told me. "In Korea we dance from the heart."

Nor do these fundamentals fully describe the art of this dancer of the Far East. Into the ancient color and tradition of her people, she has injected her own imaginative and creative powers. The glories of the past are mirrored miraculously in the revitalized art-form of the present.

Sai Shoki's repertoire is tremendously versatile and includes both male and female interpretations. The bright colors of Japan and China are not to be found in her costumes. White plays a major part in Korean decor and costuming.

Stately grace! I could not take my eyes off the magnetic charm of the figure in the shop window before me. It seemed to smile with all the subtlety of the Orient. "Ee-madg-ee-NAI-shun," Sai Shoki had said in her slow, attractive accent. "Yes?" (I nodded). "Yes!" This with deliberation. And she smiled as she continued. "And in-spee-RAI-shun. That is it!" I knew exactly what she meant.

The rain was still coming down in buckets along Fifth Avenue. What I did or how I reached my typewriter is of no interest here. The fact that the little teak-wood carving poised so significantly before the mysterious features of the ancient Buddha brought to mind a vision of sheer loveliness; fired my imagination beyond all awareness of the elements should be evident from the record.

This is what I have written.

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CHICAGO CONVENTION

(*Continued from page* 19)

"grown up" so to speak, in the organization. Too often, prophets are not appreciated among their own people, but in this case the enthusiastic response of the classes proved that dance teachers salute outstanding material just as heartily when it comes from the ranks as when it comes from traditional sources.

Wednesday night, August 24, was set aside as AMERICAN DANCER Night. The highlight of the evening was the appearance of Bill Robinson who was currently playing at the State Lake Theatre. THE AMERICAN DANCER is indebted to Elmer Wheatley and her mother for being able to give its audience this treat for they prevailed upon the famous dancer to appear and he did so as a courtesy to Elmer who has often studied with him. Pictures of many of those who danced appear on these pages. (Others will be presented from time to time in the coming months) and THE AMERICAN DANCER accords hearty thanks to all those who participated. They were: Bill Robinson, Clarita Martin and Angel Cansino, Rio and Rita, Glover and La Mae (from the Stevens Hotel), line and principals of the Bruce R. Bruce show, the Muriel Kretlow Girls and specialty dancer Maxine Marfield, Fran Scanlan's Collegiate Dancers, Eloise Moore, Jose Castro, Virginia Self, Elmer Wheatley, Bobby Rivers, Glen Myers, Martha James, Elliott Vincent and trio, Leah Lucatsky, William and Mary.

Catherine Littlefield, head of the Littlefield Philadelphia Ballet Company, made the trip to Chicago with her sister and was an honored guest of the Association at the Convention. She was a speaker at the banquet, the assembled teachers giving thunderous approval to her gracious acknowledgment of our terpsichorean debt to Russia and France and Italy at the same time making a plea for American support of all American dancers. Ernest Belcher echoed her views and the Association responded by awarding the Littlefield sisters and Mr. Belcher an honorary membership.

The banquet was further heightened by a tribute to Secretary William J. Ashton, who has served the Association so faithfully and well for the past twenty-five years. Willard Grubbs of Toledo acted as spokesman for the organization when he compared the Chicago Association to a ship that was launched a quarter of a century ago and has successfully voyaged throughout the years under the aegis of many admirals and the capable guidance of one captain: Secretary Ashton. As a token of the esteem in which he is held by his fellow members, Mr. Ashton was presented with a handsome gold wrist watch.

The program for the evening follows:

1. La Conga, Tango and Eccentric Number, Raul and Eva Reyes
   (Appearing at the Chez Paree. Courtesy of Alberto Galo)
2. High Hat.....The Bytonettes
3. The Three Firecrackers...Acrobatic Trio
4. Fan Dance.....The Bytonettes
   (Courtesy of Dorothy Donelson)
5. Tap Team...Eddie Hanf and Ruth Ingels
6. Oriental Princess.....Jean Pine
   (Courtesy of Billie and Earl School of Dancing)
7. Fleet Feet.....Hazel Griffin
8. Rhythm Tap.....Alsia Louise Corbera
9. Indian Acrobatic.....Lydia La Blon
10. Adagio.....Jean and Ward Guillot
    (Courtesy of Josie Corbera and Elliott Vincent)
11. Novelty Glowworm.....Virginia Self
12. Russian Character Dance, Gladys Forrester
13. Syncopated Swing...J. Allan MacKenzie
14. Rhythm Rambles.....Elmer Wheatley
15. Waltz on Toes.....Mary Louise Robinson
    (Courtesy of Ruth Doherty)
16. Sensational Adagio, Marjorie Duckett and Jack Gately
17. Acrobatic Waltz.....Lois Kelson
    (Courtesy of Mamma Edler)
18. Dance of the Wooden Indian, Kathryn Gordon
    (Courtesy of Dorothy Donelson)
19. Rosalinda From Red Gate (otherwise known as Rosie) in a Surprise Number assisted by Alberto Galo

CORRECTION!

The prices on Baum's taps which were listed in the October issue of THE AMERICAN DANCER were incorrect.

The following are the correct prices:

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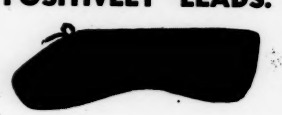
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